N. Ramanathan

dhrupad annual

1989

ध्रुपद वार्षिकी

१९८९

OBJECTIVES :

1. To present a chronicle of the wave of scholarly and popular awakening about Dhrupad that originated a few years ago.
2. To stimulate and promote scholarly work about Dhrupad.
3. To prepare reference material for research on various aspects of Dhrupad.

Bilingual Nature of the Journal :

Articles in English have been summarised in Hindi and *vice versa*.
Subscriptions : Rs. 50/- Inland; Foreign $ 10.

उद्देश्य :

१. गत कुछ वर्षों में ध्रुपद के सम्बन्ध में विशेष (विद्वज्जनाचित) और सामान्य जागरण की जो लहर उठी है, उसका काल-क्रमानुसारी विवरण प्रस्तुत करना ।

२. ध्रुपद को लेकर विद्वत्तापूर्ण कार्य को प्रेरणा और प्रोत्साहन प्रदान करना ।

३. ध्रुपद के विभिन्न पक्षों पर शोधकार्य के लिए सामग्री प्रस्तुत करना ।

पत्रिका का द्विभाषामय स्वरूप :

अंग्रेजी लेखों का हिन्दी में और हिन्दी लेखों का अंग्रेजी में सार-संक्षेप प्रस्तुत है ।
शुल्क : भारत में ५० रु० ; विदेश में १० डालर

Published by the All India Kashi Raj Trust on behalf of the Maharaja Benares Vidya Mandir Trust and Printed at the Tara Printing Works, Kamaccha, Varanasi.

N. Ramanathan

DHRUPAD ANNUAL 1989

Vol. IV

ध्रुपद वार्षिकी १९८९

चतुर्थाङ्क (महाशिवरात्रि वि० सं० २०४५)

Maharaja Banaras Vidya Mandir Trust

Contents—अनुक्रमणिका

OBITUARY

HOMAGE

Ustad Nasir Faiyazuddin Dagar, the younger of the renowned Dagar brothers, died of cardiac arrest on February 7, 1989. He was 55. Dhrupad and the Dagars go together. During the last two decades Ustadji's sole objective in life was to propagate Dhrupad in its pristine purity without bowing to any other consideration and without compromising their art. He had been selflessly teaching, touring and propagating this national art-music on the global level. He shared the sublime and mystical rendering of dagarvani dhrupad and thus helped the continuity of the best of our musical heritage.

श्रद्धाञ्जलि

सुविख्यात ध्रुपद गायक उस्ताद नासिर फ़ैयाज़ुद्दीन डागर का गत ७ फरवरी को ५५ वर्ष की आयु में निधन हो गया। ध्रुपद गायकी के क्षेत्र में उनका विशिष्ट स्थान था। वे उत्कृष्ट गायक और प्रखर राष्ट्रभक्त थे। आपकी गायकी में मधुर आवाज़, प्रसाद-गुण, आध्यात्मिकता और शान्त रस उल्लेखनीय हैं। एक साक्षात्कार में उन्होंने कहा था—"हमारी भावनाएँ भक्ति से जुड़ी हैं और अपनी भक्ति भावनाओं को संतुष्ट करने के लिये ही हम ध्रुपद गायन करते हैं। हमारी यह भक्ति राम, कृष्ण, गणेश, शंकर, दुर्गा, सरस्वती, अल्लाह, खुदा से जुड़ा है। आप इसे जो नाम दे दै। वे मानते थे कि हिन्दुस्थान में जितने मुसलमान गायक हैं, सब के पूर्वज हिन्दू थे। ऐसे निर्भीक, सत्यपथी उस्ताद फ़ैयाज़ुद्दीन डागर के निधन से संगीत जगत् को गहरा आघात पहुँचा है। उन्हें ध्रुपद परिवार को विनम्र श्रद्धाञ्जलि।

DHRUPAD IN PAKISTAN : THE TALWANDI GHARANĀ

KHALID BASRA AND RICHARD WIDDESS

The traditions of dhrupad that are current today can perhaps be grouped together on a regional basis. The centre stage, geographically speaking, is held by the temple and court traditions of Mathura, Agra and Rajasthan; these traditions are interconnected and are especially associated with the *Ḍāgar bānī*.[1] To the east are the court traditions of Bihar—primarily those of Darbhanga and Bettiah—and of Vishnupur in Bengal; these traditions are again interconnected, and are associated with the *Khaṇḍār* or *Kandahāṛ bānī*.[2] In the west, dhrupad is said to have been popular as recently as the 1920's or 30's in the Panjab, where it was cultivated by, among others, members of the Talwandi gharānā. Today, however, few singers of dhrupad are known to represent this

1. Members of the Agra gharānā are said to have learned dhrupad from the Caube family of Mathura, who are associated by some with Ḍāgar bānī. At least two families of Mathura Brahmins converted to Islam and became court musicians in Rajasthan specialising in Ḍāgar bāni dhrupad : the family of Alladīyā Khān (Garg 1957 : 64-6, Wade 1984 : 160 ff) and that of Bairam Khān (the present Ḍāgar gharānā), both of Jaipur.

2. The origins of the Darbhanga and Bettiah dhrupad traditions and that of Vishnupur are in each case associated with Seniyā musicians from the Mughal court : Bhupat Khān (Darbhanga : Vyauhār 1986), Pyār Khān or Haidar Khān (Bettiah : Gosvāmī 1971, Mukherjee 1978), and Bahādur Khān (Vishnupur : ibid.). Of course, these popular beliefs are not unchallenged (see for example Chakravarti 1969), but it is clear that the traditions of Bettiah and Darbhanga were closely related, being both in the hands of Mallik Brahmins (Lahiry 1977), and also that the Vishnupur singers were strongly influenced by Bettiah (through such singers as Śivnārāyan Miśra and Viśvanāth Rao : Mukherjee 1978). The Bengal and Bihar dhrupad traditions thus form a single regional entity. It is worth noting, however, that each of the three traditions in this regional group also claims connections to Mathura (Vidur Mallik, oral information; Lahiry 1977; Chakravarti 1969).

western tradition; this article is therefore a preliminary attempt to establish the history and characteristics of the Talwandi gharānā, and its relationship to the other regional traditions. It is based on conversations with Ustād Hafīz Khān Talvaṇḍīvāle of Lahore, who claims membership of the Talwandi *khāndān* and is one of the very few dhrupad singers currently active in Pakistan; and supplemented with information from other sources, especially Paṇḍit D. C. Vedī of Delhi, who was trained in dhrupad by members of the Talwandi gharānā in the 1920's.

Ustād Hafīz Khān[3] was born about fifty years ago in Faisalabad (Pakistan) in a distinguished family of dhrupad singers. He and his elder brother, Ustād Muhammad Afzal Khān, received training from their father, Mīyān Mehr Alī Khān (born 1913), for about forty years until the latter's death in 1976. This training included learning hundreds of "family dhrupads", other genres of vocal music, musical grammar, the repertoires of rāgas and tālas, and the distinguishing features of the Talwandi gharānā style. The long years of learning, practice and performance have given Hafīz Khān a thorough command of the musical tradition handed down by his father. Claims to the antiquity of Hafız Khān's heritage are supported by the richness and internal logic of his body of knowledge and by his practical mastery. Today he and his elder brother sing together; his nephew, Labrez Khān, is in training.

According to Hafīz Khān the musical style of the Talwandi ghārānā is the "Khanderī bānī"; this style was originated by one Nāyak Khanderi. who lived before Amīr Khusrau. From him the tradition passed in turn to Nāyaks Mahāgat, Baijū, and Bakṣū, and from Bakṣū to two musicians at Akbar's court, Nāyak Cānd Khān and Nāyak Sūraj Khān. According to D. C. Vedī, these two were the founders of the Talwandi gharānā (cf. Gosvāmī 1971, ch. 8, citing B. K Roychaudhuri). Cānd Khān of Gwālior, singer, appears as no. 20 in the contemporary list of Akbar's court musicians recorded in the *Āīn-i-Akbarī* (Jarret 1949 : 612). Sūraj Khān's name is not in the list, but according to Ahmad (1984) he was Cānd Khān's younger brother. According to Hafīz Khān, however, it was a third singer at the Mughal court, one Nāyak Malk Nathanjī, to whom Akbar gave the village of Talwandi in the Panjab; Nathanjī does not appear in the *Āīn* list, and his relationship to Cānd and Sūraj is not clear.

---

3. Full name : Malikzāda Muhammad Hafīz Khān Talvaṇḍivāle Khanderī.

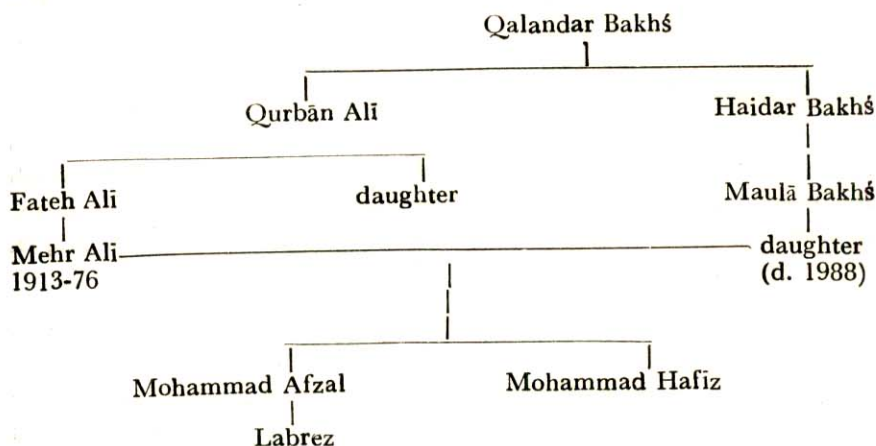
Until 1947 Hafīz Khān's family were landowners in Talwandi Rai, a small town in the Jagraon tahsil, Ludhiana District, situated about 6 kilometres north-west of Raikot (Census of India, 1971); Mr Vedī independently confirmed that the seat of the Talwandi gharānā was in Ludhiana district. This Talwandi was reputedly founded in the 15th century by the Rāi (Muslim Rajput) chieftain Kalhā I, whose descendants were feudatories of the Lodī and Mughal empires (Suri 1970:73 ff.). One of the Rāis is said to have been executed by Akbar (for refusing the emperor his daughter), as a result of which land in the neighbourhood of Talwandi could have become at Akbar's disposal; the practice of donating land to favoured court-musicians is well known, at least from a later period (cf. Vyauhār 1986). There is no reference to Talwandi Rai in the *Āīn-i-Akbarī*; however, the Talwandi listed there was in the Rechnau Doab, in modərn Sialkot District (Jarrett 1949 : II, 323; cf. *Akbar-nāma* III, 537-8; Habib 1982 : Map 4A).

Hafīz Khan remembers the names of numerous descendants of Nathanjī, but their relationships and dates are not always clear. Nathanjī's six sons were allegedly in the employ of Jahāngīr, and their names include Malk Jahāngīrdād Khān, Parvezdād Khān, Khurramdād Khān, Chatar Khān and Hamza Khān. These musicians are attested in the *Iqbāl-nāma-i-Jahāngīrī* (Bibliotheca Indica edition p. 308), where their names are included in a list of six "Indian musicians" (*naghma-sarāyān-i-hindi*) active at the time of Jahāngīr.[4] The sixth member of the *Iqbāl-nāma* list, Mākhū, is replaced in Hafīz Khān's list with either Mullah Khazār or Sheikh Noī; the latter is perhaps to be identified with the Ustād Muhammad Nā'ī who appears in the *Iqbāl-nāma* as a musician of presumably non-Indian origin, but if so it is unlikely that he was a son of Nathanjī.[5]

Hafiz Khan's list of ancestors continues with Baḍe Mannu Khān, Choṭe Mannu Khān, Qāim Khān, Burhān Khān, Islām Khān, Mīyān

4. Though not necessarily employed by him. The *Iqbāl-nāma* lists the six "Indian musicians" separately from seven other singers and players who, by implication and to judge by their names, may have hailed from Persia or Central Asia.

5. Hafiz Khān may have obtained these names from a modern souıce drawing on the *Iqbāl-nāma*. Note that Jahāngīrdād, Parvezdād and Khurramdād were all called after members of the royal family which may suggest that they were themselves from a single family. We are indebted to Dr. Owen Wright for his reading of and comments on the *Iqbāl-nāma* lists of musicians.

Attar, and Qalandar Bakhś. Although all are said to have been employed by the later Mughals or other rulers, we have not yet identified them through documentary evidence. Qalandar Bakhś was a bīnkār in the service of the Mahārāja of Jammu and Kashmir about hundred years ago, and his name is remembered by bīnkārs today (information from Shamsuddin Faridi). From this point the family relationships become more clear :

Having lost his father while still young, Mehr Alī Khān learned mostly from his uncle and father-in-law Maulā Bakhś[6], who was known to D. C. Vedī In Lahore in the 1920's as a fine dhrupad singer and the teacher of Mehr Alī. Hafīz Khan himself learned music from his father, but he heard much of the family's oral history from his mother, Maulā Bakhś's daughter; he has a fund of colouful stories about Nathanji and other musicians of the Mughal period.

The Talwandi gharānā as represented by Hafīz Khān gives the appearance of an almost self-contained family tradition, maintained over many generations through the ownership of land (giving some measure of financial security) and through cousin marriage, a practice that in many Muslim gharānās served to restrict access to the family's hereditary knowledge (Neuman 1980-98). In the past, however, there were other musicians that claimed affiliation to the Talwandi gharānā : they included one Murād Alī Khān, active in Calcutta in the mid-19th century (Ray 1980), and D. C. Vedī's first teachers, Uttam Singh (of Amritsar) and Gurumukh Singh, neither of whom were professional

6. To be distinguished from the singer Maulā Bakhś of Baroda, Garg 1957 : 306 ff, Wade 1984 : 186 etc.

musicians. These names are not known to Hafīz Khan, and we do not yet know how they were connected to his family, which he claims is the central khāndān and now the only practising branch of the gharānā.

Hafīz Khān presents a distinctive ideology of dhrupad, in which Islam entirely replaces the Hindu frame of reference adopted by most dhrupad musicians (both Hindus and Muslims) in India. Nāyak Khanderī and the Nāyaks who succeeded him were all Muslims, according to Hafīz Khān, and they received their inspiration directly from God; there is thus for him no elements of folk or temple music in the historical background to dhrupad. The distinguishing characteristic of ālāp and dhrupad is their spirituality (*ruhānīyat*), and the objective in singing them is *zikr-e-ilāhi*, "Praising the name of God". Thus in place of the *mantra* "om ananta nārāyaṇa harī om" used by Indian dhrupad singers in ālāp, Hafīz Khān sings "nita tarana tārana Allāh tero nām"[7]; even the word ālāp derives, in Hafīz Khān's opinion from "Allāh āp". Training in ālāp is divided into four stages called *śari'at*, *tarīqat*, *haqīqat* and *ma'rifat* : these are named after four stages of successively deeper mystical experience and understanding—respectively, "Islamic law", "way, path (to enlightenment)"[8], "truth", and "knowledge".

Ālāp and dhrupad of the Talwandi gharānā are thus religious in character and objective, as in most other traditions, but in an Islamic guise. Whether this has always been so is impossible to say; on the one hand the experience of partition has no doubt influenced the religious perspective of musicians on both sides of the border (it may be noted that Mr Vedī does not promote an Islamic interpretation of dhrupad), but on the other hand it is quite possible that a similar view would have been held, for example, by Muslim singers at the Mughal court in the 17th-18th centuries, or at Lucknow in the 19th century.

The primary focus in ālāp is of course development of the rāg, in both its structural and aesthetic aspects. Hafīz Khān lays great stress on maintaining the "purity" of the rāg at all times. The *kalāvant* should observe not only the structure of the rāg but also the appropriate *rasam*—one of four emotional states that the kalāvant has to enter for proper rendition of the rāg—and the appropriate *cāl* or gait; there are

7. The words "tarana tārana" are also used by some members of the Dāgar gharānā.

8. "A method of moral psychology...leading through various psychological stages...of the literal practice of the revealed law (*sharī'a*) to divine reality (*hakīka*)" (Encyclopaedia of Islam, 1934, *s. v. ṭarīka*).

four cāls named after different animals—elephant, deer, snake and lion. Correctly performed, a rāg has not only aesthetic but also magical or medicinal properties; thus Pīlū is a cure for melancholia, Bhīmpalāsī cures excessive worldliness, Darbārī cures insomnia, headaches and fever, and Malhārs and Kalyāns increase and reduce blood-pressure respectively. Hafiz Khān's colourful musical lore is entirely typical of the 19th and early 20th century Muslim gharānās, though its elements go back many centuries earlier.

The musical repertory of the Talwandi gharānā, as demonstrated by Hafīz Khān, includes many different genres of vocal music : ālāp, dhrupad, dhamār, sthāyī-antarā (an old name for vilambit khyāl), khyāl (=drut khyāl), ghazal, dādrā, kāfī, etc. Ālāp is the finest of these, from which all the others are derived; he treats it as a separate genre from the others, not merely as an introduction to the main item of performance. It is only in ālāp that the rāg can produce its effect; a minimum of words is employed so as not to overburden its delicate passages, words being seen as ultimately foreign or intrusive elements. Ālāp employs twelve *tāns* or methods of linking successive notes; these tāns are analogous to the ten *lakṣaṇas* of the Ḍāgar bānī (Sanyal 1986). Their names are as follows (the order is variable; discussion of their musical characteristics will be reserved for a future study) : *sarak*, *marak*, *lāg*, *ḍāṭ*, *rūlā*, *capkā*, *giddā*, *dhamallā*, *ṭhok*, *mīṇḍ*, *gamak*, *sūt*.

These tāns have been allocated to different rāgs in varying numbers. For instance in Bhairvin, Mālkauns and various other *śuddh rūp* rāgs all the 12 tāns can be employed, but in Āḍānā-Bahār only gamak and capkā tāns are permitted. Ornamentations associated with the lighter styles—including *murkhī*, *phandā*, *giṭkrī*, and *zamzamā*—are forbidden in ālāp as they would destroy its serious character.

The four stages of ālāp—*śarī'at*, *tarīqat*, *haqīqat* and *ma'rifat*—demand progressively more elaborate development of the rāg. In śari'at the artist should display the essential grammatical structure of the rāg, including, *āroh*, *avroh*, *vādī*, *samvādī*, *aṅg*, *rūp*, and *sur ke darje*. *Aṅg* refers to the location of vādī in *uttarāṅg* or *pūrvāṅg*; *rūp* denotes the use of *vakra* passages. The *darjās* are microtonal increments of pitch, there being seven to each scale degree : four below the *śuddha* pitch (*komal*, *at komal*, *sinkar* and *at sinkar* in descending order), and three above (*tīvr tam*, *tar tīvr*, and *tīvr*, in ascending order[9]). Only in the

9. These terms are evidently variants of the Sanskrit terms *komala*, *atikomala*, *tīvra*, *tīvratara*, *tīvratama*, used in such texts as the *Saṅgītapārijāta* (where, however, the ascending order is always *tīvra*, *tīvratara*, *tīvratama*).

fourth stage, *ma 'rifat*, would all the tāns be used (if permitted in the rāg), and only in this stage would medium and fast tempi, as well as slow, be employed. The development of the last two stages, *haqīqat* and *ma 'rifat*, is said to be a speciality of the Talwandi gharānā.

The four stages represent the successive stages of learning; only the last would actually be performed by a master. In published recordings of Hafīz Khān and his elder brother a progression of slow unmeasured, rubato rhythm, through medium fast to very fast pulsed rhythm is evident, as in most other dhrupad traditions. Two features of these recordings are particularly remarkable. First, the two brothers sing in unison or near unison for much of the time; it is only in the approach to upper 'sa' in the initial slow portion, and for passages in the subsequent faster portions, that one singer (apparently Hafīz Khān, the junior brother) sings alone. The proportion of the ālāp that is spontaneously improvised is apparently not as large as we are acccustomed to hearing nowadays; one is reminded of early recordings of the senior Ḍāgar brothers, in which they sometimes sang long passages in unison, and (significantly) of Mr Vedī's style of teaching, which is heavily dependent on memorized passages (see van der Meer 1980 : 30-49 and 215-25 for a transcription and analysis of a typical example). Secondly, the speed of articulation in the fast ālāp is extreme, resembling that of the Bihar school.

Hafīz Khān's repertory of dhrupad compositions includes five distinct types :

ṭuk—a vilambit dhrupad comprising two sections (*ṭuk*) only, *asthāī* and *antarā*; it can be composed in various tāls.

aślok—an elaborate composition having four ṭuks (*asthāī*, *antarā*, *sāñcārī* and *ābhog*). The language is generally Sanskritized. The laya is fast, and various fast tāls such as Sūlphākhtā, Mat tāl and Gīt tāl (similar to Hindustānı Tīvrā tāl) are used.

cautārā—the "major" dhrupad genre. It has four ṭuks and is composed only in Cārtāl (= Cautāl). The laya is vilambit and allows for maximum rhythmic variation. The intricate lay-bāṭ is usually done only in this variety of dhrupad.

drut dhrupad—as its name implies, this types is distinguished by its fast tempo, in any tāl. It is different from aślok in that its language does not have to be Sanskritized, and it is not essential for it to have four ṭuks.

hori dhamār—this variety of dhrupad is sung in dhamār tāl. The poetic content is usually playful, eulogising spring and natural

and physical beauty. It has a dancing gait to its rhythm and its rhythmic pattern is different from all other kinds of dhrupad. Horī is thought to be a "light" genre amongst the dhrupads and is usally sung after the "serions" cautārās. Accordingly the rhythmic development in hori-dhamār can be more free than in other dhrupads.

Typical subjects for Talwandi dhrupads are the seasons, mysticism, and Hindu mythology. The authorship of the various compositions is not yet ascertained.

The major difference between a dhrupad and a khyāl performance, however, is felt not to be the composition itself - since in many cases the same composition could be sung as either a dhrupad or a khyāl[10]—but the method of development. In dhrupad, the development is entirely rhythmic (*lay-bāṭ*); the words and melody of the composition are repeated at different speeds relative to the underlying tāl, or with distorted rhythm. The tāns of khyāl are of course forbidden. Furthermore the asthāī or antarā of the dhrupad is to be sung in its entirety while singing lay-bāṭ : Hafīz Khān disapproves of the common practice of improvising on small segments of the composition, except in horī dhamār. In fact, to judge by available imformation, the use of pre-composed rather than improvised lay-baṭ may be a characteristic of the Talwandi style. In recorded performances the Talwandi brothers sing lay-baṭ simultaneously in perfect unison, even at the fastest speeds; and Mr Vedī also favours carefully calculated lay-bāṭ, at least as a foundation for improvisation. Hafīz Khān believes that all lay-bāṭ should end on sam; he does not recognize the principles of *atit* and *anāghāt* whereby the improvisation, in some traditions, can end just before or just after the sam respectively.

In conclusion, it is clear that the Talwandi gharānā, as represented in Pakistan by Muhammad Afzal and Muhammad Hafīz Khān, constitutes a distinct and important tradition of vocal art-music, with special emphasis on ālāp and dhrupad.[11] Deshpande's statement that

10. This view is shared by Mr. Vedi (Vedi 1949) and by other dhrupad singers (R. Sanyal, oral information).

11. Hafīz Khān goes so far as to claim that the Talwandi gharānā is the oldest gharānā, because the original members of the gharānā were the Nāyaks themselves. Other traditions such as the Senīyā and Dāgar family traditions trace their origins to pupils of the Nāyaks (for example, Haridās Svāmi was a pupil of Nāyak Bakṣū). Such claims are perhaps to be seen as a response to inter-gharānā rivalry rather than as historical evidence.

"some gharanas, like ... the 'Tilwandi' gharana ... have already disappeared from the scene" (1973:5) is apparently premature. The style of dhrupad performed by these brothers is perhaps closer to that of the Bihar and Bengal traditions than to that of the Dāgar family : this is suggested, for example, by the extremely fast concluding portions of ālāp, and by the highly complex, pre-composed rhythmic variations in *chegun* and *āṭgun*. Another feature common to the Talwandi, Bihar and Vishnupur traditions is the fact that they all claim the *Khaṇḍār, Kandahār* or *Khanderī bānī*. Musical links between these three traditions, if correct, could perhaps be attributed to their common origin in the Mughal court at the time of Akbar. Considerably more research is needed, however, both into the styles and repertories of all the surviving dhrupad traditions, and into their social histories, before the broad picture tentatively sketched here can be confirmed or superseded.[12]

ACKNOWLEDGEMENTS

Our indebtedness to Ustād Hafīz Khān and Paṇḍit D. C. Vedi, without whose generous co-operation this article could not have been written, is gratefully acknowledged. For assistance in various ways we wish to thank Nusrat Jamil, Parvez Amin, Amelia Cuni, Dr. Owen Wright, Professor C. Shackle and Nasreen Faruqi. For information on dhrupad generally and for assistance with Bengali language sources we are indebted to Dr. Ritwik Sanyal

REFERENCES

Ahmad, Najma Parveen, 1984 :*Hindustani music : a study of its development in seventeenth and eighteenth centuries*, New Delhi.

Basra, K., 1987 : *Ma 'adan-ul-Mauseeqi, an analysis*, MA dissertation, School of Oriental and African Studies, University of London.

Chakravarti, Suresh C. 1969: "Gopeshwar Banerjee", *Sangeet Natak* 13, July-Sept. 1969.

Despande, Vamanrao H., 1973 : *Indian musical traditions : an aesthetic study of the gharanas in Hindustani music*, Bombay.

Garg, Lakṣmīnārāyaṇ, 1957 : *Hamāre saṅgit ratna*, Hathras.

Goswāmi, Utpalā, 1971 : *Dhrupad o khyāler utpatti o kramavikāś*, Calcutta.

12. The authors will be grateful for any further information relating to the topics discussed here, which may be communicated to D. R. Widdess, School of Oriental and African Studies, Thornhaugh Street, Russell Square, London WCIH OXG.

Habīb, Irfan, 1982 : *An atlas of the Mughal Empire*, Oxford.

Jarrett, H. S. 1949 : *Aīn-i-Akbarī* English translation, vol. II (Bibliotheca Indica 271).

Lahiry, Kartik, 1977 : "Bettiah gharana : a School of dhrupad", *Journal of the Indian Musicological Society* VIII, 3, September 1977, pp. 2947.

Mukherjee, Dilip Kumar, 1987 : *Bharatīyo songīter ghoranār itihās*, Calcutta.

Neuman, D. M., 1980 : *The life of music in North India*, New Delhi.

Ray, Sukumar, 1980 : "Phases of music of Bengal in the 19th century : dhrupad", *Journal of the Indian Musicological Society* II, 3-4.

Sanyal, Ritwik, 1986 : "The Dagar tradition", *Dhrupad Annual* I, pp. 43-47.

Suri, V. S., 1970 : *Panjab District Gazetteers Ludhiana*, Chandigarh.

Van der Meer, W., 1980 : *Hindustani music in the* 20th *century*, The Hague.

Vedi, Dilip Chandra, 19þ9 : "Composition and the six fundamental rāgas of Hindustani music", *Jouvnal of the Music Academy, Madras* XX.

Vyauhār, Anil Bihārī, 1986 : "Dhrupad-gāyan ki Darbhangā paramparā", *Dhrupad Annual*, pp. 36-42.

Wade, B., 1984 : *Khyāl* : *creativity in North Indian classical music*, Cambridge.

पाकिस्तान में ध्रुपद : तलवंडी घराना

खालिद बसरा और रिचर्ड विडेस

(संपादिका-कृत सार-संक्षेप)

आज ध्रुपद की जो परम्पराएँ प्रचलित हैं, उन्हें प्रायः प्रादेशिक आधार पर वर्गीकृत किया जा सकता है। भौगोलिक दृष्टि से मध्य का स्थान मथुरा, आगरा और राजस्थान की मन्दिर और दरबार की परम्पराओं का है। ये परम्पराएँ परस्पर सम्बद्ध हैं और विशेषतः डागर बानी से जुड़ी हुई हैं। पूर्व में बिहार की दरबारी परम्पराएं हैं, विशेषतः दरभंगा और बेतिया की, और बंगाल में विष्णुपुर की। इनका सम्बन्ध खण्डार या कन्दहार बानी से है। पश्चिम में ध्रुपद सन् १९२० या १९३० तक भी पंजाब में लोकप्रिय रहा है। वहाँ उस की साधना, तलवंड़ी घराने एवं अन्य घरानों में भी हुई है। आज इस पश्चिम-प्रान्तीय परम्परा के प्रतिनिधि विरल हैं। इस लेख में तलवंडी घराने के इतिहास और विशिष्टताओं के अध्ययंन का आरम्भ प्रस्तुत है। इसके आधार हैं—लाहौर के उस्ताद हाफ़िज़ खाँ तलवंडी वाले, जो कि पाकिस्तान में वर्तमान बहुत थोड़े से ध्रुपद-गायकों में से हैं, के साथ बातचीत, और अन्य स्रोतों से प्राप्त सूचना, जिनमें प्रमुख हैं पण्डित दिलीप चन्द्र बेदी, जिन्हें तलवंडी घराने के गुणियों से १९२० के दशक में ध्रुपद की शिक्षा मिली थी।

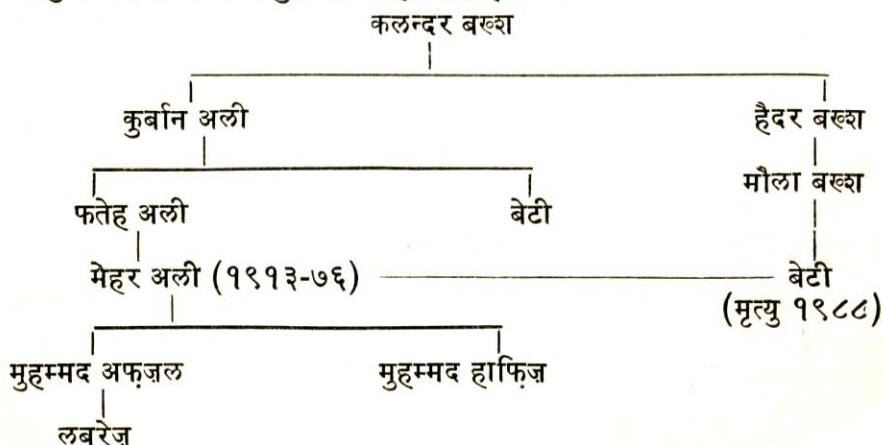
उस्ताद हाफ़िज़ खाँ, जिनका पूरा नाम है मलिकज़ादा मुहम्मद हाफ़िज़ खाँ तलवंडी वाले खंडेरी, का जन्म फैसलाबाद (पाकिस्तान) में ध्रुपद गायकों के एक विशिष्ट परिवार में प्रायः पचास वर्ष पूर्व हुआ था। इनकी और इनके बड़े भाई उस्ताद मुहम्मद अफ़ज़ल खाँ की शिक्षा इनके पिता मियाँ मेहर अली खाँ (जन्म १९१३) से १९७६ में उनकी मृत्यु पर्यन्त होती रही। इस शिक्षा में वंशानुगत ध्रुपद-बन्दिशें, गायन की अन्य विधाएँ, संगीत का व्याकरण, रागों और तालों का संग्रह और तलवंडी घराने के विशेष लक्षण शामिल थे। सुदीर्घ काल तक प्राप्त शिक्षण, अभ्यास और प्रयोग (performance) के कारण हाफ़िज़ खाँ को अपने पिता की सांगीतिक विरासत पर पूरा अधिकार प्राप्त हुआ है। इस विरासत की पुराणता (antiquity) का प्रमाण है उनके संगीतज्ञान की आन्तरिक तर्क-शुद्धता और उनकी क्रियाकुशलता। आज वे और उनके बड़े भाई साथ गाते हैं, उनके भतीजे लबरेज़ खाँ अभी सीख रहे हैं।

हाफ़िज़ खाँ के अनुसार, तलवंडी घराने की शैली खंडेरी बानी है; इसका उद्भव नायक खंडेरी से हुआ, जो कि अमीर खुसरो के पूर्ववर्ती थे। उनकी परम्परा महागत, बैजू और बख्शू नामक नायकों में संक्रान्त हुई और बख्शू से अकबर के दरबार के दो नायकों, चाँद खाँ और सूरज खाँ को मिली। दिलीपचन्द्र वेदी का कहना है कि यही दो तलवंडी घराने के स्थापक थे। आईन-ए-अकबरी में

अकबरी दरबार के संगीतकारों की जो तालिका दी गई है, उसमें संख्या २० पर ग्वालियर के चाँद ख़ाँ का नाम है। सूरज ख़ां का नाम उस तालिका में नहीं है। किन्तु ऐसा माना जाता है कि वह चाँद ख़ाँ का छोटा भाई था। हाफ़िज़ ख़ाँ का कहना है कि नायक मल्क नत्थन जी को अकबर ने पंजाब में तलवंडी ग्राम दिया था। किन्तु नत्थन जी का नाम आईन तालिका में नहीं है और चांद, सूरज के साथ उसका संबंध स्पष्ट नहीं है।

१९४७ तक हाफ़िज़ ख़ाँ का परिवार तलवंडी राय नाम के छोटे कस्बे में भूस्वामी था, जो कि लुधियाना जिले की जगराँव तहसील में स्थित है। इस कस्बे की स्थापना पन्द्रहवीं शताब्दी में एक मुस्लिम सरदार राय कल्हा प्रथम ने की थी। घटना-क्रम से तलवंडी के आस-पास की भूमि अकबर के अधिकार में आ गयी होगी और दरबारी संगीतकारों को भूमि देने की प्रथा रही है। तलवंडी राय का आईन-ए-अकबरी में कोई उल्लेख नहीं है। जो उल्लेख वहाँ है, वह आधुनिक स्यालकोट जिले में स्थित तलवंडी का है।

हाफ़िज़ ख़ाँ को नत्थन जी की वंश-परम्परा के कई नाम याद हैं। उनके छः पुत्र जहाँगीर के दरबार में थे। ऐसा माना जाता है। उनमें पाँच नाम इक़बाल नामा-ए-जहाँगीरी में लिये गये हैं, जिन्हें हिन्दुस्तान का संगीतकार कहा गया है।

हाफ़िज़खाँ के पूर्वजों में कुछ अन्य नाम हैं बड़े मन्नू खाँ, छोटे मन्नू खाँ, कायम खाँ, बुर्हाम खाँ, मियाँ अत्तर और कलन्दर बख्श। यद्यपि ये सभी परवर्ती मुगलों अथवा अन्य शासकों की सेवा में रहे हैं ऐसा कहा जाता है, किन्तु कोई लिखित प्रमाण इस वारे में अभी नहीं मिल पाया है। कलन्दर बख्श नाम के एक बीनकार जम्मू और कश्मीर के महाराजा की सेवा में प्रायः सौ वर्ष पूर्व थे। इस बिन्दु से वंशगत सम्बन्ध कुछ स्पष्ट हो जाते हैं। यथा :—

ये मौला बख्श बड़ौदा के सुप्रसिद्ध मौला बख्श से भिन्न हैं।

जिस तलवंडी घराने के प्रतिनिधि हाफ़िज़ खाँ हैं, वह एक स्वतःपूर्ण वंशानुक्रम है, ऐसा लगता है। कुछ समय पूर्व अन्य परिवारों के संगीतज्ञ भी तलवंडी घराने के साथ सम्बन्ध रखने का दावा करते थे। उदाहरण के लिए, मुराद अली खाँ जो कि उन्नीसवीं शताब्दी के मध्य में कलकत्ता में कार्यरत थे, इसी कोटि में थे।

हाफ़िज़ खाँ ध्रुपद की ऐसी विशिष्ट विचारधारा प्रस्तुत करते हैं, जिसमें कि पूरे हिन्दू ढाँचे का स्थान इस्लाम को मिला है। स्मरणीय है कि भारत में हिन्दू और मुसल्मान, दोनों ध्रुपद गायक हिन्दू ढाँचे को ही स्वीकार करते हैं। नायक खंडेरी और उनके परवर्ती सभी नायक मुसल्मान ही थे और हाफ़िज़ खाँ के अनुसार ध्रुपद की ऐतिहासिक पृष्ठभूमि में लोक अथवा मन्दिर का कोई तत्त्व नहीं है। आलाप और ध्रुपद का वैशिष्ट्य उनकी आध्यात्मिकता (रूहानियत) है और उनका प्रयोजन है "जिक्र-ए-इलाही" (परमात्मा का गुणगान)। अतः भारतीय ध्रुपद गायकों द्वारा प्रयुक्त "ॐ अनन्त नारायण हरि ॐ"—इस 'मन्त्र के स्थान पर हाफ़िज़ खाँ "नित तरन तारन अल्लाह तेरो नाम" गाते हैं। 'आलाप' शब्द की व्युत्पत्ति भी वे "अल्लाह आप" के रूप में देते हैं। आलाप का प्रतिक्षण भी चार चरणों में माना जाता है—शरीयत, तरीक़त, हक़ीक़त और मा'रिफ़त, जो कि क्रमशः गहरे आध्यात्मिक अनुभव के द्योतक हैं।

इस प्रकार तलवंडी घराने में आलाप और ध्रुपद का स्वरूप धार्मिक है, किन्तु यह कहना कठिन है कि हमेशा ही ऐसा रहा होगा। इस देश के विभाजन के कारण दोनों ओर की मानसिकता में परिवर्तन आया है और यह भी असंभव नहीं कि १७वीं, १८वीं शताब्दी के मुगल दरबारों या उन्नीसवीं शताब्दी में लखनऊ के मुसल्मान गायकों में ऐसे ही कुछ विचार रहे हों।

आलाप का मुख्य उद्देश्य राग का विस्तार है, उसके रचनात्मक (structural) और सौन्दर्यबोधात्मक (aesthetic) पहलुओं में। कलावन्त को न केवल राग की रचना या गठन का पालन करना चाहिए, बल्कि उचित 'रसम्' और 'चाल' या गति का भी ध्यान रखना चाहिए। 'रसम्' को चार भावात्मक चरणों में से अन्यतम माना जाता है। हाथी, हिरन, साँप और शेर के नामों से चार चालें मानी जाती हैं। शुरू से प्रयुक्त होने पर राग का न केवल भावात्मक प्रभाव होता है, बल्कि उसके आभिचारिक (magical) और चिकित्सापरक गुणों का भी उन्मेष होता है। इस प्रकार पीलू से विषाद-रोग की, भीमपलासी से अतिशय सांसारिकता की, दरबारी से अनिद्रा, सिरदर्द और ज्वर की चिकित्सा हो सकती है। 'मल्हारों' से रक्तचाप बढ़ता है और 'कल्याणों' से घटता है।

तलवंडी घराने के संगीत-संग्रह या आकर (repertory) में, हाफ़िज खाँ के अनुसार, कई विधाएँ शामिल हैं। यथा—आलाप, ध्रुपद, धमार, स्थायी,

अन्तरा (विलम्बित ख्याल का पुराना नाम), ख्याल (द्रुत ख्याल), ग़ज़ल, दादरा, काफ़ी इत्यादि। आलाप इनमें से उत्कृष्ट है और उसे वे स्वतन्त्र विधा मानते हैं, केवल भूमिका-स्थानीय नहीं। आलाप में बारह 'तान' या अनुक्रमिक स्वरों को जोड़ने के प्रकार हैं, जिन्हें डागर बानी के दस लक्षणों के सदृश समझा जाता है। उनके नाम हैं—सरक, मरक, लाग, डाँट, रूला, चपका, गिद्दा, धमल्ला, ठोक, मींड, गमक, सूत। विभिन्न रागों में इन में से विभिन्न संख्या की तानें विहित मानी जाती हैं। उदाहरणार्थ, भैरवी, मालकौंस और कई अन्य शुद्ध-रूप रागों में सभी बारहों तानें ली जा सकती है। किन्तु अडाना, बहार जैसे रागों में केवल गमक और चपका तानें ही विहित हैं। हल्की-फुल्की विधाओं में प्रयुक्त अलंकरण, जैसे—मुर्खी, फन्दा, गिटकरी, ज़मज़मा आलाप में निषिद्ध हैं, क्योंकि उनसे उसकी गम्भीरता नष्ट होती है।

ऊपर आलाप के जिन चार चरणों का उल्लेख है, वे क्रमशः राग के विस्तृत निरूपण के द्योतक हैं। शरीअत में राग के व्याकरण-सम्मत ढाँचे का निरूपण होता है। इस ढाँचे के लिए कई पारिभाषिक शब्द हैं। जैसे आरोह, अवरोह, वादी, संवादी, अंग, रूप और सुर के दर्जे। अंग का तात्पर्य है उत्तरांग वा पूर्वांग में वादी की स्थिति, रूप का अर्थ है वक्र संचारों का प्रयोग। दर्जे का अर्थ है 'स्वर' के सूक्ष्म भेद; प्रत्येक 'स्वर' के चार नीचे और तीन ऊपर भेद माने गए हैं। कोमल, अत कोमल, सिंकर, अत सिंकर ये नीचे (अवरोह) की ओर हैं और तीन ऊपर हैं—तीव्रतम, तीव्रतर और तीव्र। चौथे चरण यानी मा'रिफ़त में में ही सभी तानों का प्रयोग, राग के नियमानुसार, संभव है। इसी चरण में मध्य और द्रुत लय का भी प्रयोग विहित है। हक़ीक़त और मा'रिफ़त इन अन्तिम दो चरणों में ही तलवंडी घराने की विशेषता मानी जावी है।

हाफ़िज खाँ के संग्रह में पाँच प्रकार की बन्दिशें हैं—तुक, 'अश्लोक', चौतारा, द्रुत ध्रुपद और होरी—धमार। तुक विलम्बित ध्रुपद है, जिसमें स्थायी और अन्तरा, ये दो ही 'तुक' या खण्ड होते हैं। अश्लोक विस्तृत बन्दिश है, जिस में अस्थायी, अन्तरा, संचारी और आभोग, ये चार खण्ड होते हैं और भाषा अपेक्षाकृत संस्कृतनिष्ठ होती है। लय द्रुत होती है और सूलफाख्ता, मत (मत्त) ताल, गीत ताल (तीव्रा-सदृश) जैसे तालों का प्रयोग होता है। द्रुत ध्रुपद में उसके नाम के अनुसार द्रुत लय का किसी भी ताल में प्रयोग होता है। इसकी भाषा का संस्कृतनिष्ठ होना आवश्यक नहीं है और इस में चार तुक होना भी आवश्यक नहीं है। होरी–धमार धमार ताल में ही गाई जाती है। इसमें क्रीड़ा, वसन्त और प्राकृतिक एवं देहगत सौन्दर्य का वर्णन होता है। इसे 'चौतारा' की अपेक्षा 'हल्का' माना जाता है। इसमें ताल का विस्तार ('काम') अपेक्षाकृत अधिक हो सकता है। बन्दिशों के रचयिताओं के बारे में अभी निश्चित सूचना नहीं मिल पाई है।

ध्रुपद और ख्याल का भेद बन्दिश पर अवलम्बित नहीं है, बल्कि विस्तार की रीति उसका आधार है।

पाकिस्तान में मुहम्मद अफ़ज़ल और मुहम्मद हाफ़िज़ खाँ जिसके प्रतिनिधि हैं, वह तलवंडी घराना लक्षणबद्ध गायन की एक विशिष्ट परम्परा है, जिसमें आलाप और ध्रुपद पर बल रहता है। इन दोनों भाइयों की गायन शैली बिहार और बंगाल की शैली के अधिक निकट है, डागर वंश की शैली के निकट नहीं। इस प्रसंग में स्मरणीय है कि बिहार विष्णुपुर और तलवंडी, ये तीनों परम्पराएँ खंडार, कंदहार या खंडेरी बानी के साथ अपना सम्बन्ध जोड़ती हैं। यहाँ प्रस्तुत वर्णन के प्रतिष्ठित अथवा निराकृत होने की स्थिति तभी आ सकेगी जब आज जीवित सभी ध्रुपद परम्पराओं की शैली, संग्रह, सामाजिक इतिहास आदि को लेकर अधिकाधिक अनुसन्धान किया जाए। प्रस्तुत लेख में चर्चित विषयों पर किसी भी नवीन सूचना के लिए लेखक उपकृत रहेंगे।

—

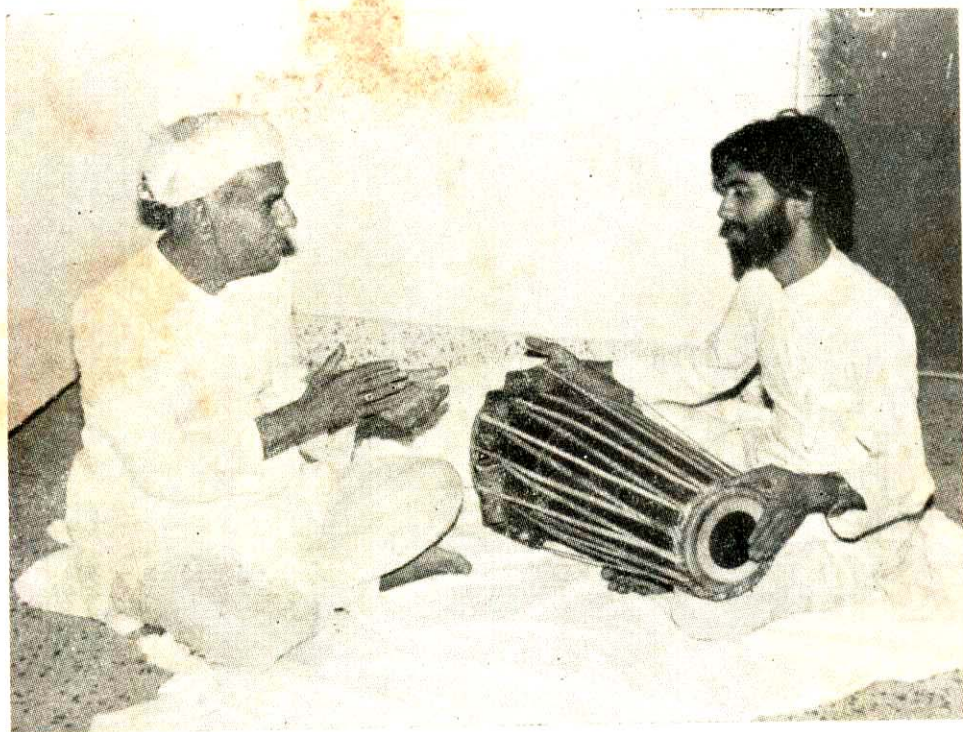
THE HEREDITARY DRUMMERS OF THE ŚRĪ NĀTHJĪ TEMPLE :

The Family History of Pakhāvajī Guru Purushottam Dās

ANNE-MARIE GASTON

In India there are still many practising musicians descended from families that can trace their musical lineages back several generations.[1] With the disappearance of caste restrictions, such hereditary musicians are becoming rarer. It is therefore of interest to record the history of such family traditions while their unbroken succession provides access to their musical inheritance. Some families served as court musicians, and some in religious settings, while some pursued their careers in both situations.

The family of *pakhāvajī*[2] Guru Purushottam Dās falls into the third category. Since 1802 they have been the hereditary *pakhāvajīs* for the Śrī Nāthji temple in Nāthdvārā, Rajasthan but prior to that they were in the permanent employ of the court of Amber/Jaipur (Erdman 1985:37) and later that of Jodhpur. Even after moving to Nāthdvārā they continued to attract secular patrons. The focus of this paper centres around

1. Bhattacharya 1979, Bor 1987, Owens 1983, Manuel 1983, Neuman 1980, Quinn 1982, Shepherd 1976, Sorrell 1980, Van der Meer 1980, Wade 1971, 1983.
2. The person who plays the *pakhāvaj* is a *pakhāvaji*. The *pakhāvaj* is a single, barrel-shaped drum with the greatest girth at about one-third of its length from the left hand end. The right hand head is made of several layers of skin with a black spot or *syāhī* in the centre. The left hand head is wider and has the same construction but there is no *syāhi*. Each time before the *pakhāvaj* is played, a new mixture of whole wheat flour *āṭā*, and water, resulting in the same type of dough (*gilāti*) as an uncooked *capati* is applied to the left hand head. The dough is rolled, flattened and carefully spread on the centre of the left hand head. It is scraped off each time after it is played. Its presence results in the sonorous full sound characteristic of the *pakhāvaj*. The *pakhavaj* is also called a *mṛdaṅga/mrdaṅg*, not to be confused with the south Indian drum the *mṛdaṅgam*.

Purushottam Das and his grand-son Prakash. Photo by Anne Marie Gaston

Ghanshyam Das & his son Purushottam circa 1912.

Photo supplied by Guru Purushottam Das.

the history of Purushottam Dās' family which provides an excellent example of a musical lineage which has been associated largely, but not exclusively, with an important north Indian temple.

Guru Purushottam Dāe is a representative of that fast disappearing group of musicians whose whole life centred on studying, performing and teaching music, with their upbringing providing no other options.[3] Today, many musicians have received an education beyond that of their musical training and as a result a career in music is now regarded as an option rather than a compulsion. Even amongst hereditary families it may be pursued in conjunction with another career, or abandoned entirely (Neuman 1980). Not so for the generation of musicians to which Guru Purushottam Dās belongs, for whom musical training and the pursuit of patronage for their art occupied practically the whole of their artistic lives.

Guru Purushottam Dās has been one of the foremost practitioners of *pakhāvaj* for at least three decades. His talents have been recognized both in the award of the Padma Śrī in 1984 and also the Sangit Natak Academy award in 1979. He has been one of the major figures in the recent revival of interest in the *dhrupad-dhamār*[4] style of Hindustani classical music (Owens 1983, Wade 1979, Widdess 1981). Guru Purushottam Dās' family is unusual in that his father, Ghanshyām, documented, and in 1911 published, some of their family's history and musical knowledge in a book, the *Mṛdaṅg Sāgar*.[5] In reconstructing

3. see Bhattacharya's (1979) account of the life of Allaudin Khan, Kulkarnis's account of Abdul Karim Khan, N. Sorrell's (1980) account of Rāmnārāyan and Neuman's (1980) and Wade's (1984) account of many musicians.
4. Dhrupad-dhamār Widdess 1981 : 143-4. Dhrupad and dhamār are two types of compositions that may be sung or played. Both are accompanied by the *pakhavaj*. Dhrupad, from the Sanskrit dhruva (fixed, hence refrain) and *pada* (verse) denotes a short poem. *Dhamar* belongs to the same genre and is the shortening of its full name *horī-dhamār*. *Dhamār* is the name of a particular *tala* or rhythmic structure to which the composition is set. Both are usually written in Brajbhasa which is a dialect of Hindi. Dhamār is another form related to Dhrupad. The musical object of both styles are to delineate and develop the *raga* and explore the rhythmic possibilities. See also Ahmad 1984 : 93-106 for the origin and development of *dhrupad*.
5. The importance of this account can be seen in the light of the fact that many biographies of established musicians are written

their history I was therefore able to augment my own inquires with written material.

I first came into contact with Guru Purushottam in 1971, as a student of *pakhāvaj* in Delhi at both the Bharatiya Kala Kendra and the Kathak Kendra. Studying the practical side of the art of *pakhāvaj* proved to be an excellent entree into the music. Later my study led me to investigate the history of Guru Purushottam's family and its association with Nāthdvārā. My material comes from visits that I have made to Nathdvārā annually since 1981. Non-Indians are not usually allowed to enter the Nathdvārā temples. However, in 1982 I was initiated into the Vallabhacharya *sampraday*[6] (Barz 1976; Richardson 1979) by the Tilkayat[7], Sri 108 Sri Maharaj Govindlalji. Through the good relations

from their reminiscences. Nadkarni 1983 : ix states that Bhimsen Joshi did not have any written accounts of his career.

6. *Sampraday* does not have any suitable English translation. The nearest equivalent would be sect but as sect denotes a breaking away it is misleading. A *sampraday* is a group that adheres to a certain doctrine, and the only entry into it is by initiation, or birth.
7. The title Tilkayat was given to Vitthalnathji by the Emperor Shah Jehan, Oct. 2, 1633 (Jindel 1976 : 21). All of the activities in the Sri Nathji temple are ultimately controlled by the Tilkayat, a direct descendent of the founder of the *sampraday*, Vallabhāchārya. The other direct descendants of Vallabhāchārya have smaller centres that focus on other images that have been passed on directly by Vallabhāchārya. Their worship is modelled after that of the Sri Nathji *havelī*. All heads of *havelīs* including the Tilkayat are addressed as Maharaj. While they are autonomous, they still defer to the Tilkayat. These Maharajs should not be confused with the secular Maharajas of former princely states (Richardson 1979). See also Crooke's (1920 : 642) description of the Maharaj (Dauji II) would still apply : 'He is of benign aspect, with much dignity of demeanour; courteous yet exacting the homage due to his high calling : meek as becomes the priest of Govinda, but with the manners of one accustomed to the first society. His features are finely moulded and his complexion good." From my own meetings with several of the Maharaj I would like to add that even today most of their facial and bodily characteristics are exact replicas of the those illustrated in the paintings in Ambalal

and co-operation of members of the musician community, with whom I have close links, thanks to my previous studies with Guru Purushottam Dās, I have been able to visit most parts of the temple.[8] In 1983, at the request of the Tilkayat, Maharaj Govindlalji[9] I performed Odissi, Bharata Natyam and Kuchipudi in Moti Mahal, the palace attached to the Śrī Nāthjī temple, where he and his family reside while in Nāthdvārā. I am most grateful to his highness and to the musician community, particularly Guru Purushottam Dās and his nephew Prakash Chand, for their patient assistance with my enquiries which are still continuing. This article is part of a longer work in progress on the music and musicians of Nāthdvārā.

Srī Nāthjī, The Vallabhāchārya *Sampradāy* and Nāthdvārā

Śrī Nāthji, is revered as a *svarūp* (Eck 1983,85) the literal embodiment of Krishṇa performing his feat of raising Mount Govardhan[10] (Vaudville 1980 : 6). Receiuing his *darśan* (Eck 1983; 12, 20-1,110; Jindel 1976 63-7) and performing *sevā*[11] or service for him are central to the religious practices of the Vaishnavite Vallabhāchārya *sampradāy*

1988. While the Tilkayat himself does not resemble the paintings of his predecessors his two sons resemble them.

8. I have visited all areas of the temple where other pilgrims are allowed. The kitchens are out of bound for all.
9. 'Ji' the honorific suffix has been used after the names of deities such as Sri Nathji, Vitthalnathji, and the names of the various Tilkayats and Maharaj of the *sampraday*. I have omitted 'ji' after the names of Guru Purushottam's family to make for easier reading, but it remains in the quotations from the *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan*.
10. The celebration of Govardhan *pūjā* is illustrated in Ambalal 1987 : 155. The Tilkayat Dauji II is present and music is played as part of the celebrations.
11. *Seva* is central to the bhakti or devotional traditions of which the worship of Sri Nathji is very important. There is no work too small or too great in caring for the needs of Sri Nathji. The concept of *seva* is central to the perception of the image as a *svarūp* or the living embodiment of Krishna. Artistic enjoyment for the lord is as important as material comforts. Thus music is central to the activities which surround honouring Śrī Nāthji. See also Crooke 1920 : 609, 617, Jindel 1976 : 113-119.

which was founded in Braj at the end of the 15th century (Barz 1976 : 27). In the 17th century (1670-72) the *svarūp* of Śrī Nāthjī was transferred from Braj to Nāthdvārā (Crooke 1920 : 607-611; Tod 1978 : I, 415-22; Richardson 1979 : 73).

Musicians were among the retinue which accompanied the *svarūp* of Śrī Nāthjī from Braj to Nāthdvārā (Jindel 1976 : 27). Several of the musicians who still play for Śrī Nāthjī in other temples in Nāthdvārā can trace their lineage to this group. However, Guru Purushottam's family, arriving more than a century later, were Rājasthāni in origin, as are all the *pakhāvajīs* presently employed in the temples (*mandir/hevelī*) of Nāthdvārā.

Although the term temple (*mandir*) is commonly used it is more correct to call all centres of worship of the Vallabhāchārya *sampradāy*, *havelī* because they are modelled after the *havelī* or large manor houses of Rajasthan. As Lord of the manor, Śrī Nāthjī is honored with the same pleasures accorded to nobility, one of which is music. Some form of music is played in the Śrī Nāthjī *havelī* seventeen times each day (Gaston 1988); before, or during the seven or eight daily *darśan* periods when he may be seen by his devotees. The form of music is known today as *havelī sangīt*[12]. According to the musicians of the temple, this style shares many of the same characteristics as *dhrupad-dhamār*[13], the most important difference being that it is simpler and less elaborate.

---

12. Within fifty years after the founding of the sect music was both played and sung as an important part of the rituals and festivities of the *havelīs* (Barz 1976 :). Originally known as *puṣṭimarg bhakti saṅgīt*, the form has been referred to as *haveli sangīt* since the 1930's. See also Srivastava 1980 : 22, 47, 589, 71, 131, 138, 140, 144).

13. The performing practice of *dhrupad* is to begin with *alap* and *nom-tom* which is followed by four divisions *sthayi*, *antara* and *sanchārī* and *ābhog*. On occasion there may also be only two divisions, omitting *sanchari* and *abhog*. For examples see Widdess 1981. There are both melodic and rhythmic improvisations. Accompaniment is provided by the *pakhavaj*. The *pakhavaj* has the opportunity for solo.

    See New Grove Dictionary of Music 1980 : 118 and Widdess 1981. *Dhrupad-dhamār* survived as art music and as a style of the court, and later the concert stage. *Haveli* remained a temple tradition, although more recent developments have seen it performed on the concert stage and radio.

The similarity between *dhrupad-dhamār* and *havelī* and the fact that both styles are accompanied by *pakhāvaj* made it possible for Guru Purushottam's family to transfer easily between courts and temple.

Mṛdaṅg Sāgar (1911) *Mṛdaṅg Vādan* (1982)

Reconstructing the history of Guru Purushottam Dās' family and their *pakhāvaj* tradition has been facilitated by the existence of two books : the *Mṛdaṅg Sāgar* published in 1911 and the *Mṛdaṅg Vādan*, published in 1982. The *Mrdaṅg Sāgar* was written by both Ghanshyām, Guru Purushottam's father and Khem, Ghanshyām's paternal uncle. The *Mṛdaṅg Vādan*, written by Guru Purushotsam himself, repeats some of the material in the *Mṛdaṅg Sāgar* but also includes additional information concerning their more recent family history, from both contemporary and oral accounts, and more *pakhāvaj* compositions.

Guru Purushottam's book is written in Hindi. He acknowledges that he received some help in its preparation from Bhagavat Upreti, one of his most accomplished *pakhāvaj* students and a university lecturer. The Hindi in his book is straightforward and easily comprehensible. On the other hand, the language in the *Mṛdaṅg Sāgar*, published in 1911, before Hindi was standardized[14], is much more difficult to comprehend. For assistance in this I am grateful to Sri Dayāl Chandra Sonī, of Udaipur. Being a Rājasthanī and a linguist, he was familiar with the local Mewerī dialect. According to him, Ghanshyām chose to write in Hindī because he saw it as the language appropriate to a learned person. Sri Dayāl commented;

> "It is creditable that he has written this book. He was not educated. You can tell this because of the number of grammatical mistakes. If you know Hindi in the local context then you can understand this book; the style, the mode. If you only have a dictionary it would not be possible to read it."

Despite these negative qualifications Sri Dayāl acknowledged that the *Mṛdaṅg Sāgar* was an important book and that it was very professionally presented : hard cover, clear print, good photographs. Although Sri Dayāl was a competent linguist and had spent his life in nearby Udaipur he was unfamiliar with musical terms, the oral history of Guru

14. Hindi was not standardized until the 1920's. Sri Dayal stated that the main difficulties in translating this book were the long sentences, use of two subjects, and the mixing of words by joining some and separating others.

Purushottam Dās' family and the sociological setting for the music, in particular the traditional practices associated with the Vallabhāchārya *Sampradāy*. Consequently, unravelling its contents would not have been possible without our collaborative efforts. My own familiarity with the practices in the temple acquired by attending many *darśans*, sitting with the musicians during the pre-*darśan* periods, visiting their homes and spending many hours with each of them and their families gave me the supplementary material needed to unravel the recorded history. Many of the musicians mentioned in the *Mṛdaṅg Sāgar* were known by the present musicians either personally or by reputation. The women of the families would often add their comments. The older women contributed experiences from both their natal and their married home, so that the oral history that they imparted could, to some extent, be cross-referenced. The other chronicler to whom I refer, James Tod was mentioned in the *Mṛdaṅg Sāgnr* (MS :) as the source to consult for the history of Nāthdvārā and Rājasthān. I have therefore taken Ghanshyām's advice and added Tod's observations where he was present at the same time. I have used Crooke's edition of Tod. Guru Purushottam and other musicians added to the recorded history with their own accounts of the oral tradition of their family.

The main bodies of both the *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan* are devoted to documenting the Nāthdvārā *pakhāvaj* tradition. As a *pakhāvaj* student in Delhi and Nāthdvārā, I had studied most of the compositions in the *Mṛdaṅg Vādan* and made recordings of Guru Purushottam playing them. The *Mṛdaṅg Sāgar* gives a detailed description of contemporary *pakhāvaj* terms for compositions and techniques of playing as well as transcriptions of numerous compositions for the instrument some of which are unique to Guru Purushottam's family. Guru Purushottam reconstructed some of the music of the *Mṛdaṅg Sāgar*. Sadly, Ghanshyām died when Guru Purushottam was only nine years old and he is adamant that his only teacher was his father. While Ghanshyām had other students, they do not appear to have taught others. Consequently both the *Mṛdaṅg Sāgar* and Guru Purushottam's own taeching are indispensable sources concerning the *pakhāvaj* music of Nāthdvārā[15].

In addition to the record that the *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan* provide of the music of the *pakhāvaj* tradition of Nāthdvārā, they also

15. Guru Purushottam's music tradition was documented in a report submitted to the SSHRC (Social Science Humanities Research Council) 1982 and ISTAR (International Society for Traditional Arts Research) 1984.

include some background on the history of music in Nāthdvārā. Their sociological observations confirm the close connection between religious and courtly music. The movement of the musicians between these two centres of patronage provides a parallel for the origins and development of *havelī* music and its interconnections with the evolution of the courtly tradition of *darbarī-dhrupad* (Srivastava 1980 : 22). *Havelī* music is still an important part of *darśan*, not only in the Śrī Nāthjī *havelī*, but in all of the *havelīs* of the Vallabhāchārya *sampradāy*.

The *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan* document the unbroken musical career of the family in the royal courts of Jaipur, Jodhpur, and Baroda and finally in the main religious centres of the Vallabhāchārya *sampradāy*, the Śrī Nāthjī *havelī* in Nāthdvārā. Guru Purushottam was employed for many years by this *havelī*, but he also played in royal courts. His career was only marginally dependent on royal patronage because during his lifetime the Princely purses were abolished.[16] He therefore looked for his livelihood to areas which have now become commonplace for today's musicians : All India Radio, foreign tours, teaching in a music school in a large urban centre, and the concert stage. Although there are very few musicians of Guru Purushottam's stature that continue to combine a career in both secular and religious venues, actual Hindustani music continues to reflect both influences. This is particulary true in view of the recent trend for professional musicians to revive traditions because they are perceived to be older and 'purer' styles of music (pers. comm. Ashok Ranade). Hence today the temple repertoire is also performed on the concert stage. This trend may relate to the need to infuse performances with greater variety to satisfy the eclectic taste of modern concert-goers (Ranade 1984 : 95-100).

In presenting the history of Guru Purushottam's family I have attempted to place their careers in the context of other events that were happening at the same time. The intimate association between his family and the religious head of the Vallabhāchārya *sampradāy*, the Tilkāyat, gives us some insight into the musical world of those times. However, some important historical events which we today would have liked to know more about are only briefly discussed. If there is one weakness in the *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan* as historical sources it is that the authors were so deeply a part of the tradition and performing that they describe, and patrons and the musical world were

---

16. Wade 1984 recounts how musicians once employed at royal courts had to adapt to this change in patronage.

so much a part of their daily life, that they did not feel it necessary to elaborate on many aspects that might have been of great interest to us. The history of the family illustrates the close connection between courtly and religious music because they found employment in both these centres of patronage. Today, although court patronage is no longer available, religious patronage for musicians continues to be given by the various centres of the Vallabhāchārya *sampradāy*.

Guru Purushottam's family traces its working association with the Sri Nathji temple as *pakhāvajīs* from 1802, when Vallabhdās, Guru Purushottam's great-great grandfather, was invited by the Tilkāyat Dauji, to leave his post as a musician at the court of Jodhpur. Since then the family has made Nāthdvārā their home except for the brief period between 1820 and 1824 when Vallabhdās was employed by the Gaekwad of Baroda.[17] Vallabhdās' son, Shankar, was born in 1829.[18] He succeeded his father as the chief *pakhāvajī* of the Śrī Nāthji *havelī* on his death in 1849. Shankar's son Ghanshyām succeeded his father in the same post as did Guru Purushottam Dās, Ghanshyām's only son.

The Court of Amber and Jaipur

The history of Guru Purushottam's family, as recorded in the *Mṛdaṅg Sāgar*, begins in the early part of the seventeenth century with the mention of three brothers who were forced by the ravages of war to leave their small village, Kekutkhera, on the outskirts of Jaipur in Rajasthan, and to live as wandering musicians by performing devotional music. Eventually one of them, Halu, settled at the court of Amber. Halu was the only one to have sons, Swāmī and Chabaldās, so the line can be traced back to him. Of these two, only Chabaldās had children and four generations later, after Fakirdas, Chandrabhān and Mān, his descendant Ruprām was still at Amber, serving as a court musician. The family has retained its link with the Jaipur area for;

> "even today many of our relatives have some land which the Rājā bestowed on our family (MS. Aparna Patrika : 1)."

When Jaipur was founded in 1727 by Mahārāṇā Sawai Jai Singh replacing Amber as the capital. Rūprām accompanied the court there. Eight years later he received an invitation from Mahārājā Abhai Singh requesting hin to join the court of Jodhpur.

---

17. Wade 1984 and Jariwalla 1979 describe the Baroda Court.
18. Vallabhdās had three sons : Chaturbhuj, Shankar and Khem.

Jodhpur Court

Numerous miniature paintings attest to the fact that Abhai Sinsh (1724-50), the Mahārāṇā of Jodhpur (Crooke 1920:1035), like many other rulers enjoyed music and encouraged musicians (Topefield 1980). Besides being a generous patron of the arts, he appears to have been a connoisseur. Although he is described as, "full of the art of music", he also used art for his own purposes;

"King Abhai Singh Singh propagated his own reputation through artistic activities. He enjoyed singers *pakhāvajīs bīnkārs, sarodiyās*, and Kathak dancers." (MS. Jivani:1).

Most Rajput rulers at that time were patrons of music as artistic activity was highly regarded and talented artists enhanced their courts (Bhattacharya 1979; Erdman 1985; Neuman (1980 : 18).

Abhai Singh cauld efford to be generous, because his state's income was augmented with booty carried off from as far away as Gujarat. Even before he had ascended the throne, he established himself as a great warrior, fighting alongside the combined forces of his father, Ajit Singh, ruler of Jodhpur (Crooke 1920:1033), and the royal houses of Mewār and Jaipur in an attempt to rid the area of the Marathas.[19] Abhai Singh became the ruler of Jodhpur in 1731. After establishing Jodhpur as a strong, independent state he returned to the capital to live a life of ease and refinement (Tod 1978:75-83). His invitation to Rūprām can be seen as a result of his more settled phase, once the kingdom of Jodhpur was secure.

When Rūprām arrived at the court of Jodhpur in 1735, another *pakhāvaj* player, Pahār Singh was already in residence. By all accounts Pahar Singh must have been a very accomplished musician for even Ghanshyām in the *Mṛdaṅg Sāgar* acknowledges him as an authority alongside his grandfather Rūprām, whom he describes as a "master of *tāṇḍava parans*" (vigorous rhythmic passages), whose playing was "magical" (MS. Jivani : 2). These *parans* were intended to mimic the sounds of the ankle bells of various deities such as Śiva, Kṛishṇa, and Pārvatī as they danced.

"Rūprāmjī was ordered to show his skill in playing the *pakhāvaj*... he gave a demonstration which made the Raja happy. Rūprāmji knew the *parans* of the gods, the *tāṇḍav* dance. The same ones

19. The Maratha invasion is described in Crooke 1920 : 496-535.

they danced with their lotus feet and *gunghurus* (ankle bells). He spoke these *parans* and played the same sounds (MS. Jivani : 2)".

These comments give us a glimpse of court performance; the Raja ordering his musician to play and the musician responding with music that claimed divine inspiration; religious art in a secular court from which it received patronage. Ghanshyām included some of the these *porans* in the *Mṛdaṅg Sāgar*. Guru Purushottam has recorded several, but not all of them are in his repertoire.

When Abhai Singh died in 1750, Rūprām stayed on as a *pakhāaajī* at the court serving Abhai Singh's successor, his uncle Bakhat Singh (r. 1750-53) and Bakhat Singh's son Bijay Singh[20] (r. 1753-93). Pahār Singh, the other *pakhāvajī* mentioned in the *Mṛdaṅg Sāgar* also continued to be attached to the court.

Rupram's son Vallabhdās was born in 1769. *Pakhāvajī* Pahār Singh also had a son, Johar Singh, and these two were trained by their respective fathers. While Vallabhdās was also taught by Pahār Singh, no mention is made of Johar Singh receiving instruction from anyone other than his own father. The fact that Pahār Singh seems to have been prepared to share his knowledge equally witn Vallabhdās is unusual, because ɪrue knowledge is normally reserved for blood relations[21]. The comments of Ghanshyām also confirm the well established fact that most musicians are reluctant to part with their knowledge;

> "Wise people say if you teach someone the secret of your trade you only teach your son, and if you do not have a deserving son, keep the trade secret in your heart. This is because many students come who are ungrateful, who strike at your position in the trade and dislodge you from your employment." (MS. Jivani : 1)

Mention is made in the *Mṛdaṅg Sāgar* of Vallabhdās' devotion to his teacher (*guru*), but even in the orthodox teaching system[22] this is

20. Ambalal 1987 : 102-152 illustrates Bijay Singh taking *darsan* in Nathdvara. It may have been as a result of such contacts that Vallabhdas came to be invited to Nathdvara. See below.
21. Comments by those who have had to overcome this are given by Allaudin Khan in Bhattacharya 1979 : and Ramnarayan in Sorrell 1980 : 16-17, Bhimsen Joshi in Nadkarni 1983 and Owens 1983 with reference to the Dagar family.
22. The method whereby an oral tradition is handed down is usually referred to as *guru-sisya* (teacher-student) *paramparā* (tradition) or the uninterrupted acquisition of knowledge from one generation to the next.

not necessarily enough to obtain advanced instruction and we must assume that Vallabhdās' talent was also a factor in Pahār Singh's generosity. This candid quotation from the *Mṛdaṅg Sāgar* introduces two very important ingredients in the teaching situation;

> "Vallabhdās was able to flatter Pahār Singh and learnt many *parans* and *tālas* from him, and his son Johar Singh. But Vallabhdās was not ungrateful to his teacher and he considered his teacher always better than himself."[23] (MS. Jivani : 2).

The fact that three generations later, Ghanshyām in the *Mṛdaṅg Sāgar* acknowledged that some of their valuable knowledge extended beyond their own family's tradition provides further evidence of Pahār Singh's importance and the honesty and humility of the family. It is customary for musicians to forget these "transfusions" from other families[24]. Ghanshyām reports that each of his ancestors relayed this to their sons;

> "Vallabhdāsji told Shankarji and Shankarji told Ghanshyām who wrote it down. Vallabhadāsji took Pahar Singh as his real guru and he remained loyal to him and was not among those students who were ungrateful. He was distinct from others. This fact Vallabhdāsji related to his son Shankarji, 'Whatever musical knowledge that I got which is extra from the knowledge I received from my own family, that I received from Pahār Singh and I am grateful to him' " (MS. Jivanai : 2).

Unfortunately the *Mṛdaṅg Sāgar* only mentions that Pahār Singh played the Delhi style and does not elaborate on his family's musical lineage. Although no mention is made of *pakhāvaj* players at this time also playing in temples, this seems highly probable, since even if the musician's activities were limited to the palace grounds, most palaces had at least one temple within the complex. Even today, within the compound of the City place, Udaipur, there are musicians who play in

---

23. There are numerous accounts of a teacher later being upstaged by a student.

24. See Owens 1983 : 164 who records such a transfusion into the Dagar family. Very often it is only the most famous teacher that is acknowledged, although many professionals have studied with several teachers and go on to develop their own style. Neuman (1980 : 43-58) deals with this in a very general way. See also the Biographies of Bhimsen Joshi and Allaudin Khan.

the temple and some of them report having also played for the previous Mahārāṇā in the Palace.

In 1790, at the age of twenty-one, Vallabhdās took over his father's post as court musician serving under Raja Bhim Singh (r. 1793-1803, Crooke 1920 : 1077) until 1802. The period of twelve years prior to 1803, when Raja Man Singh emerged as Mahārājā of Jodhpur in 1803 (Crooke 1920 : 1080) was marked by palace intrigues and, no doubt, considerable uncertainty for those dependent upon the patronage of the ruler. This might well have been one of the factors that persuaded Vallabhdās, in 1802, to accept an invitation from the Tilkāyat Giridharji[25] (1769-1807) (Ambalal 1987 : 167) to leave Jodhpur for Nāthdvārā. Vallabhdās is said to have thought "it was his good fortune to get this job" (MS. Jivani : 3). He may have felt differently soon afterwards.

Nāthdvārā

Shortly after Vallabhdās arrived in Nāthdvārā the image was removed, first to Udaipur (Crooke 1920 : 529) and then to Ghasiyar[26], because of danger from the Marāthās. When Vallabhdās was summoned to Nāthdvārā by the Tilkāyat, Mahārāj Śri 108 Śrī Giridharjī to take up the post of *pakhāvajī* in the Śri Nāthjī temple, he could hardly have anticipated these events. Vallabhdās stayed for eighteen years, and although the *Mṛdaṅg Sāgar* does not relate the events surrounding the removal of Śrī Nāthji from Nāthdvārā it seems likely that he accompanied the image to Udaipur and Ghasiyar. By 1807 (Jindel 1976 : 23) 1808 (Ambalal 1988 : 64), Śrī Nāthji and his retinue had returned to Nāthdvārā[27] but this was not recorded by the *Mṛdaṅg Sāgar*.

25. Ambalal 1987 : 105-152 illustrates 'Sringara on a summer day' which includes a portrait of Giridharji before he became Tilkayat (1769-1807) with his father Tilkayat Govindji (1729-1774). A *pakhavji* is playing during the *Sringar darsan* they are attending. Ambalal 1987 : 106-153 illustrates Tilkayat Giridharji celebrating Annakūṭa.

26. Ghasiyar is near Haldighat about half way from Udaipur to Nathdvara through very hilly country. It is an alternate route to Udaipur, the other being via Eklingji. see Ambalal 1987 : 64; Crooke 1920 : 530.

27. The *Mrdang Sagar* does not record the end of the upheavals caused by the Maratha invasion, but certainly everything must have been back to normal well before 1820. In that year a gathering of the eight *svarups* was held in Nathdvara. Crooke 1920 : 639.

Nor does the *Mrdaṅg Sāgar* desceibe where and when Vallabhdās, or indeed any of the musicians played regularly. There is only one reference to music being played near the image.[28] The musicians also performed for the Tilkāyat. Although the exact location is not given, it was probably in his private apartments. Evidence for this information is found in early photographs and present day customs of the interchange of music and musicians between the temple and the Tilkāyats' personal retinue.

The Baroda Court

In 1820 Vallabhdās accepted an invitation from the Gaekwad to Baroda,[29] Sri Siyaji Rao, to join his court. Before leaving for Baroda, Vallabhdās invited his teacher from Jodhpur, Pahār Singh, to take over his duties in the Śrī Nāthji temple. The convention that musicians at Nāthdvārā arrange for their own replacements is still followed today. Vallabhdās' letter in which he tries to encourage Pahār Singh to accept the appointment in Nāthdvāra is interesting;

> "You have spent your whole life playing musical instruments before Rājās and Mahārājās and you have pleased only them. If you had played for the Lord (Śrī Nāthji) he would have enabled you to cross this material world. If you have a look at the enchanting idol and play at his lotus feet and offer your skill of playing as a service to the Lord this will enable you to cross the material world." (MS, Jivanai : 3)

Vallabhdās' letter is full of contradictions about his own attitude to his 'job' in Nāthdvārā and reveals that, while the religious setting was not without its rewards, at that point he preferred to be based in the secular art world. No mention is made of Vallabhdās combining his official post as court musician to the Gaekwad with temple service in Baroda but it seems highly likely that he would have done so as there

28. The term used in the book to describe the spot was *sanadhi* (a distortion of the Sanskrit term *sannidhi*, to describe an area near the deity) whereas the normal term for the area where the musicians stand is *mani kota*.

29. Wade 1984 : 9 states that the Gaekwad of Baroda employed singers from more than one *gharana* so that Baroda was not associated with one particular style. From Wade's remarks we can conclude that the Gaekwad was open to new forms (see also J. S. Jariwalla 1979).

are still many Vallabhāchārya *sampradāy havelīs* in Baroda[30] that employ musicians and encourage visiting artists.

Although the Gaekwad was very fond of music (Wade 1984:187) there is a hint that he was not very generous. Fortunately for Vallabhdās, a fellow Jaipurī, Vishnu Dās, was the personal assistant to the Gaekwad and was able to intercede on his behalf.

> "Vishnu Dās got the best salary arrangement of three rupees. With great honour they got Vallabhdās to agree to stay."

This last comment implies that from the beginning Vallabhdās had no intention of making his visit permanent. In fact, when he wanted to leave he had some difficulty in doing so, and his departure required the intercession of the Tilkāyat.

> "A little later Vallabhdāsji wanted to return to Nāthdvārā but the Gaekwad did not give permission. When a letter (from the Tilkāyat Dāmodar) to the Gaekwad reached Baroda he sent Vallabhdāsji back to Nāthdvārā and gave him clothes and ornaments" (MS. Jivani:3).

The Return to Nāthdvārā

In 1824 after receiving these honours from the Gaekwad, Vallabhdās returned to Nāthdvāra where Dāūji was still the Tilkayat (MV : 2). We can conclude that Vallabhdās was liked by the Tilkāyat and must have been a very accomplished *pakhāvajī* to have been allowed to come and go freely. In addition it would appear that the post of *pakhāvajī* at Nāthdvārā was a fairly prestigious appointment to have attracted Pahār Singh, a very senior musician, away from the Jodhpur court. Pahār Singh left for Jodhpur when Vallabhdās returned, and there is no further mention of him in the *Mṛdaṅg Sāgar*.

Vallabhdās was fifty-five when he finally took up permanent residence in Nāthdvārā. The arrival of Vallabhdās in Nāthdvārā from

30. There are several *havelis* in Baroda including the Baithak Mandir controlled by Maharaj Brajesh Kumar, the Kalyanraiji *haveli* controlled by his son, Dvarkadhīsh Gosvami and another by Indira Betiji, the sister ? of the present Tilkayat. In 1988, Dvarkadhīsh Gosvami was about twenty one years of age. He was summoned to give a *pakhavaj* concert for us in the private apartments of his father which are attached to the Baithak *mandir*.

the court of Jodhpur and his subsequent return to Nāthdvārā after a short stay at the court of Baroda are important landmarks in the history of *pakhāvaj* music in Nāthdvārā because it is from this time that the family made the town their permanent home.

Vallabhdās had three sons : Chaturbhuj, Shankar (born 1829) and Khem (born 1832). The eldest, Chaturbhuj, moved to Udaipur and is not mentioned further (MS. Jivani : 4-5). The other two became *pokhāvaj* players and their descendants are still serving in Nāthdvāra in the Śrī Nāthji and Navanītapriyāji temples. While Shankar was able to get employment in the Śrī Nāthji temple in 1869 after his father's death, Khem remained unemployed for a long period, a situation that is still common today among musicians in Nāthdvārā.

Instead of taking other employment as many of the musicians today have done[31], Khem, who lived in a joint family with his elder brother Shankar, started work on the *Mṛdaṅg Sāgar*.

> "For the purpose of making progress in the art of music and musical instruments he looked into old books...and looked at the difference between *mātrās*, their numbers...and made a collection of *tālas*. He busied himself studying old books that were available at that time" (MS. Jivani : 4).

While the initial work on the *Mṛdaṅg Sāgar* was begun by Khem with no doubt some input from his elder brother Shankar, it was completed by Shankar's son, Ghanshyām to whom it is attributed. Ghanshyām received instruction in the *pakhāvajī* from Shankar, and Ghanshyām in turn taught his son Purushottam. Guru Purushottam has had no sons of his own but he is teaching his grandson Prakash, his great-nephew, Balkrishna, son of Shyamlal, the present *pakhāvajī* in the Śrī Nāthji temple and Ashok, son of Sohanlāl. Sohanlāl, the sixth generation descendant of Khem. presently (1981-7) occupies the post of *pakhāvajī* in the Navanitapriyāji temple in Nāthdvārā. Sohanlāl was taught by his father, as were each of his forbearers, tracing an unbroken tradition back to Khem, co-author of the *Mṛdaṅg Sāgar*.

---

31. The musicians engage in a variety of additional activities to supplement their income as musicians (Gaston 1988). Those who have chosen to leave the profession are employed as doctors, teachers, watchmakers etc.

The Mahārāj of Jāmnagar visits Nāthdvārā

In 1854, one of the religious leaders, Ssi Vrajnāth, the Mahārāj of Jāmnāgar[32], of the Vallabhāchārya *sampradāy* visited Nāthdvārā for Śrī Nāthjī's *darśan*. He is described as having "a great passion for the art of music" and for this reason he was accompanied by a *pakhāvajī* (MS. Jivani : 4; MV : 3). The *Mṛdang Sāgar* records that the visitors were extremely impressed with Shankar's[33] *pakhāvaja* playing during *Rāj Bhog*[34] *darśan* and this prompted their discussion of various musical technicalities with Shankar, Khem and the Tilkāyat, Dvārkālāl (MV : 3). One can only conclude that these discussions took place near the image because only there are both musicians, the Tilkāyat and visiting religious heads found in close proximity during *Rāj Bhog*. This convention continues today, as when the other titular heads visit Nāthdvārā they join the Tilkāyat near the image just in front of the musicians.

Their discussions must have not only been very animated, but possibly controversial[35] as well, to prompt Mahārāj Vrajnāth to suggest

32. The Jamnagar *haveli*, is called Madanmohanji. In 1988 when I visited it the Maharaj, Brajbushanlalji was in Chaupasini where he spends six months of the year. I met one of his sons, Navnitlal, who also plays the *pakhavaj* although he did not do so for the *darśans* that I attended. This family traces its descent to the sixth son of Vitthalnathji and has a history of supporting musicians. Maneklal, whom I met and interviewed in Jamnagar, is the brother of Pyarelal, one of the Nathdvara musicians. He was brought up by the Jamnagar Maharaj and until recently sang and played *pakhavaj* in the *haveli* in Jamnagar. He has now abandoned this, as he can earn more by making and selling crafts.
33. Ambalal 1987 : 134 illustrates a picture dated at 1883 which illustrates music being played in the Sri Nathji *haveli* during the solar eclipse. The musicians are identified on the back of the painting as follows : Shankar playing *pakhavaj*. Jamnadas *kirtankar* (presumably a singer, Devkisan *sarangi* Matu *bin*, Rancchor, *sitariya*. Descendants of Shankar, Jamnadas, and Devkisan are still playing and singing in the *haveli*.
34. *Raj Bhog darśan* Jindel 1976-65 see also Gaston 1988 in which *Raj Bhog* is described and the various events surrounding the music during this *darśan*.
35. see Jhariwalla 1973 : 92-98 for an account of just how tense such encounters can become.

that "All knowledgeable people come after *Rāj Bhog* āratī[36] the next day at which time they can leisurely discuss this subject" (MS. Jivani:4). The gathering seems to have escalated into a music conference held in the guest house for Dvārkādhīshjī, which is attached to the Śrī Nāthji *haveli*[37]. The original group was joined by more musicians : two from the Śrī Nāthjī temple, the head musician (*mukhiyā*)[38] Daulat Ram, and a *binkār*, Ghanshyām, and Rāmnārāyan/Rancchor[39], *pakhāvaji*, from the Navanītapriyājī *havelī*. Other singers from Nāthdvārā included Sundardās[40], Giridhar, Śivlāl and Balkrishna. Other musicians who were present were Balmukund, Bihārīdās from Kota[41], Haridās from

36. The Sri Nathji *haveli* is closed after *Raj Bhog arati* for about three hours during mid-day. The musicians are able to attend to various errands or as in this case get together for discussion.
37. The *Mṛdaṅg Sāgar* states that the conference was held in the Dvarkanathji (*mandir*) but that is in Kankroli. I have therefore interpreted it to mean the guest house for Sri Dvarkanathji. It would have been a convenient spot to meet as it is beside the Sri Nathji *haveli*.
38. *Mukhiyā* is also the term given to the head priest. It literally means head. In this instance Daulat Ram was the *kirtankar mukhiya*.
39. The *Mṛdaṅg Sāgar* names him as Rancchorji but Nathdvara musicians refer to him as Ramnarayan. Note that Rancchor was in the Ambalal painting 1987 : 134 shown playing the *sitar*. He was the son of Devkisan, *sarangiya*.
40. Sundardas, to whom Radhakrishna (the late *kirtankar mukhiyā*, of the Vitthalnāthji temple in Nāthdvārā) and Tola Ram (in 1988 the assistant *kirtankar mukhiyā*, of the Srī Nāthji temple) were related, compiled a song book that is still consulted by the musicians. It was particularly moving in 1987 to witness Radhakrishna, while recovering from a stroke that left his right side paralysed, singing songs from this book in his small room. Words cannot describe the happiness, and contentment that radiated from him as he sang.
41. The *svarūp* in Kota Śrī Mathureshjī was given to the eldest son of Vitthalnathji, Giridhara. It was first housed in Jatipura UP (Barz 1976 : 55) and is presently in Kota. (Ambalal 1987 : 48) Kota was one of the princely states whose rulers were staunch devotees (Crooke 1920:) see Ambalal 1987 : 67 for the influence that the *pustimarg sampraday* had on the art. A list of all the *svarups* is given in Jindel 1976 : 45.

Jhansi[42] and Rajeśvarī from somewhere south of Nāthdvārā, (unspecified). Unfortunately Ghanshyām does not mention why so many musicians were in Nāthdvārā at that time. I suspect that it was either for the celebration of a major festival, such as Dīvālī, Annakūṭ[43] or Holī, or, perhaps more likely, the event coincided with a birth, marriage or anniversary within the Tilkāyat's family. I have taken part in such festivities on two occasions and both times many musicians and dancers assembled.

The re-convening of the discussion and the gathering of so many musicians also suggests that it was regarded as a chance for musicians to demonstrate both their theoretical and practical skills[44]. The musical profession appears to have been highly competitive[45] during this period, for the *Mṛdaṅg Sāgar* noted that Mahārāj Vrajnāth, after histening to the *pakhāvajis* discuss *tāls* and *mātrās*, blessed the two brothers, Shankar and Khem. We can infer that they were probably

---

42. Jhansi is a princely state in Madhya Pradesh, naturally several musicians would be attached to this court both directly and indirectly. Once again it illustrates the importance of the shrine for musicians while on tour. Gaston 1988 discusses the frequent visitations by musicians either officially or unofficially which continues to this day and the arrangements made for them to perform.
43. Most of the festivals celebrated in Nathdvara are also celebrated in Braj. For a description of some of these see 'Encountering Vrindavan' pp. 23-4 by Elizabeth Andres in McDowell and Sharma 1987. Crooke 1920 : 638 describes Annakut...'almost all Rajput princes; Rana Arsi of Mewar, Raj Bijai Singh of Marwar, and Rana Gaj Singh of Bikaneer and Bahadur Singh of Kishengarh'...were in Nathdvara during Annakuta. Rana Arasi Singh 'presented to the god a *tora*, or massive golden anklet-chain set with emeralds : Bijai Singh a diamond necklace worth Rs. 25,000 and other princes according to their means'. Ambalal illustrates these celebrations.
44. Bhattacharya 1979 : 53-8 recounts such events in which Allaudin Khan participated.
45. There are numerous accounts of the competitive nature of musical gatherings. For example in Guru Purushottam's own experience he was driven to contemplate suicide (MV :), as was Allaudin Khan (Bhattacharya 1979 : 28).

given presents in cash or kind and in the future could feel free to approach the Mahārāj of Jāmnagar for help, should they ever be in need (MS. Jivani : 5).

The *Mṛdaṅg Sāgar* lists some of the Mahārājas, both religous and secular, who honoured Shankar[46] by presenting him with ornaments, clothes and cash. The Mahārājā Thakhat Singhji, of Jodhpur, and the Mahārāval[47] of Dungarpur, Raja Prithvi Singh of Jhalrapatan, and Mahārānās Sarup Singh (r. 1842-61) and Shambhu Singh (r. 1861-74) of Mewar (MS. Jivani : 5, 6).

The Mahārāval of Dungarpur seems to have been particularly generous. He was so moved by Shankar's playing during *darśan* that Shankar was summoned to the Mahārāval's lodgings[48] in Nāthdvārā where he was complimented. After presenting him with gold lion-faced bangles and clothes the Mahārāval requested that Shankar wear them when he was playing for Śrī Nāthji.

> "According to his orders Shankarji did this for *Rāj Bhog* and those that saw this are still living (MS. Jivani : 5-6)."

The presence of so many heads of princely states and smaller kingdoms confirms the importanee of Nāthdvārā as a centre of Richardson's (1979) thesis that the heads of the *sampradāy* made every effort to cultivate the rich and powerful. The *sampradāy* was particularly attractive to such peope and this in turn has helped it to flourish financially.

---

46. In any biography of a musician it is customary to list prizes obtained from high ranking persons.

47. Crooke 1920 : 356. Raval is the term of address for the head of Dungarpur State.

48. It was no doubt customary for the various heads of state to keep a house in Nāthdvārā so that they would be accommodated in comfort. Today in Nāthdvārā wealthy devotees have built 'cottages' or made a substantial donation to one such building so that whenever they are in Nathdvara they can stay in Vallabh cottages. At other times during the year they are rented out to pilgrims. They are self-contained units with a kitchen and several bathrooms; however one must supply their own stove and cooking utensils. Banaras, Vrindavan and other religious centres boasted palaces of the Maharajas set up for their own use.

Court of Udaipur

In 1876 the Mahārāṇā of Udaipur, Sajjan Singh sent for Shankar to accompany the vocalist Kale Khan[49] in a musical evening he held at Govardhan Vilās, a palace resort two miles south of Udaipur. This palace was originally built by Svarup Singh (r. 1842-61) and was a popular venue for music recitals and other entertainment (MS. Jivani : 6)[50]. Shankar played both *pakhāvaj* and *tablā* (MS. Jivani : 6) making it possibie for him to accompany khyāl[51] as well as *dhrupad*.

Two other singers, Saddu Khan (Owens 1983:185) and Ava Danji, also sang in the same programme. The Mahārāṇā, pleased with Shankar's playing, later invited him to take part in the wedding celebrations for one of his relations that was to be held in Kishangarh,[52] another Rajput state. Shankar writes that because the Mahārāṇā would be attending,

> "Therefore there was insistence that knowers of the musical art should attend...the head of the place servants...gave an order that someone from Udaipur was going to marry someone from Krishnagarh (Kishengarh) and Shankarji had to play. The servant said that the best arrangements would be made for my father to travel to Krishnagarh...Shankarji was fully enthusiastic to attend such an auspicious occasion." (MS. Jivani : 6)

---

49. There were two singers named Kale Khan active at that time. One from the Kirana *gharana* was at both the Bharatpur and Baroda courts in 1894 (Wade 1984 : 185-7). He had two sons, Abdul Karim (b. 1872) and Abdul Haq; Abdul became more famous than his father. As another professional singer living at this time, Mira Baksh (d. 1920) adopted the name of Kale Khan. It is impossible to know which of the two was accompanied by Shankar. See also Jariwalla 1979 : 28.
50. A miniature painting dated 1859 shows a picnic scene at Govardhan Vilās. R. M. Cimino, *Life at Court in Rajasthan*, Florence 1985. commentary by A. Topsfield. There is an illustration of Govardhan Vilās in *Mewār History, A Guide to Udaipur*, by Purohit Dev Nath, Bombay 1938.
51. *Khyāl* is accompanied by *tablā*. *Khyāl* would have been considered a more popular style of music, even at that time.
52. Richardson states that Krishnagarh and Kishengarh are the same place. The *Mṛdaṅg Sāgar* states that they are to travel to Krishnagarh. (Richardson 1979 :) Crooke 1920 : 638 confirms that the ruler of Kishengarh was also a devotee of Sri Nathji.

As he was in the employ of the Tilkāyat it was necessary for him to first take permission from the Tilkāyat. Shankar with Ghanshyām on the back of his horse and Khem on another, set out for Nāthdvārā. When they reached the Saivite temple of Eklingji, roughly half way, heavy rain and thunder storms assailed them and Shankar and Khem fell ill. Shortly afterwards in about 1876, Khem and his son Shyāmlāl died (MV : 3). Ghanshyām commented that "Sri Nathji did not wish my father to go to Kishengarh" (MS. Jivan. : 7). The tragedy of the death of his uncle Khem and his cousin Shyāmlāl inspired Ghanshyām to ponder :

> "Only those who have had the type of sorrow can realize it.... justice is said to be in accepting God's will contentedly and without complaint."

However, Shankar was unable to be so detached. He became very depressed and in 1877, seven years after Khem's death, "my honorable mother requested my father to go on a *tīrth yātrā*" (MS. Jivani : 7; Eck 1983:34-36).

Shankar Goes On Pilgrimage

Accompanied by his family in search of peace of mind Shankar visited various holy cities : Puskar,[53] Prayāga/Allahabad, Banaras/Kashi,[54] and Gayā (Eck 1985:39). He went to three locations specifically to bathe : in the lake in Puskar, Rajasthan, in the river Yamunā which flows through Mathurā and the area known as Braj and in the confluence of the Gangā, Yamunā and Sarasvatī rivers at Prayāga/Allahabad. In all these places, "According to his ability he gave alms" (MS : Jivani:8).

In Gayā he did the *piṇḍ shrāddha* (Babb 1975:95-97; Eck 1983:215-16) for his dead relatives. Once again another patron referred to as Guru Shyamlal, who was probably another Maharaj from the Vallabhacharya *sampradāy*, called him to play for him in his palace. After he had played several solo *pakhāvaj* pieces (*paran, podar*), and spoken the rhythmic syllables (*bols*) Shyamlal said he wanted to reward Shankar with "prizes". However, Shankar, after considering the matter, felt it improper to accept these gifts and instead replied; "Your *ashirvad*

---

53. Puskar is in Rajasthan and is sacred to Brahmā. It has a very holy lake.
54. Eck 1983 : Hanuman Ghat is considered to be the spot where Vallabhacharya was born. The Mukundarayji *svarup* is installed in Banaras (Jindel 1976 : 73, Barz 1976 : 55).

(blessing) itself is too much'' (MS : Jivani : 8). This exchange illustrates the custom of presenting gifts to a Mahārāj[55] or spiritual teacher, a debt Shankar paid with his music thus leaving both parties comfortable. This was just one of the several contacts Shankar made while travelling.

The *Mṛdaṅg Sāgar* recounts several other incidents of good fortune that Shankar encountered during his travels. The first was while he was returning from Gayā to Mittapur station when he heard the station-master playing *sitār* and Shankar offered to accompany him on *tablā*. The stationmastar was impressed and sent a telegram to his immediate superior, who was also a music connoisseur. After hearing them play, the stationmaster gave Shankar a free second-class ticket[56] to Patna (Ms. Jivani : 8).

In Patna Shankar's luck continued, for it was there he met Navnit Babu, a good singer who along with others was impressed with Shankar's playing. From Patna Shankar went to Banaras and took the *darśan* of Maharaj Jīvanlāl[57] head of the Vallabhāchārya *sampradāy havelī* there. Mahārāj Jīvanlāl was an old acquaintance who had previously visited Nāthdvārā and discussed the intricacies of *pakhāvaj* with him and his late brother, Khem. As as an accomplished *pakhāvajī* Mahārāj Jīvanlāl was only one of the many Mahārājas who took an interest in developing

55. It is customary to give gifts to a Maharaj when one visits as I have observed on numerous occasions. I have been on the roof of Moti Mahal while devotees came and placed various amounts of cash at the feet of one of the Tilkayat's sons and his wife, while they sat on a swing. A servant appeared from time to time and swept away the cash. Whenever I have visited the Tilkayat as well as the other Maharajas, pilgrims would rush forward to offer presents and then retreat to sit and observe us. The atmosphere was informal.
56. There were three classes in those days and a second class ticket was considered luxurious. First class was reserved for Europeans.
57. Maharaj Jivanlal is illustrated in Ambalal 1987 : 132-33, 158 in a painting dated 1876 which shows him in the *haveli* of Mukundaraiji of Kashi. In 1988 the only musician working in the Jamnagar *haveli*, Dauli Diyar, stated that he was a Brahmin from Braj who had worked as a musician in Kashi in the Mukundaraiji *haveli* for twenty years before joining the *haveli* in Jamnagar where he had worked for two years, replacing Maneklal. Dauji stated that there was only one musician working in Kashi.

and perfecting their own artistic skills, a tradition which continues to this day. I have heard and can attest to the professional calibre and sincere committment of the Mahārājas of the Vitthalnathji temple in Nāthdvārā/Indore, (who play *pakhāvaj* and *sitār* and sing *khyāl* and *dhrupad-dhamār*), the son of the Maharaj in Baroda who plays *pakhāvaj*, the Mahārāj of Ahmedabad who plays *pakhāvaj* and the grandson of the Surat Mahārāj who in 1987 began his training with Guru Purushottam who was sent to Surat[58] to initiate him into the art. There are many others and the artistic activity is varied from recording songs, to writing poetry to studying music.

While in Banaras Shankar accompanied a *binkār*, Varas Alī, and a *sitāriyā*, Ganesh Singh Bajpai. On the latter occasion he probably played *tablā*, as *pakhāvaj* is not normally used to accompany *sitār*. From Banaras Shankar continued his pilgrimage to Ayodhyā, Lucknow, Mathurā, and Kishengarh, finally returning to Nāthdvārā, He mentions getting presents from a wealthy merchant in Mathurā and from the ruler of Kishengarh (MS. Jivani : 8) leaving the impression that while on pilgrimage he was able to combine acquiring religious merit with gathering musical honours, and some financial remuneration.

The pilgrimage lasted six months and on his return Ghanshyām, his only son, was married to Ramibai. Her father, Tekchand, was a construction worker, a common occupation for members of the Kumavat[59] community to which the majority of the Nāthdvārā musicians also belong. In 1887 Shankar was invited to Asavare, near Ahmedabad (Jindel 1976 : 42), on the occasion of *chhappan bhog* to play in the presence of the *svarūp* normally resident in Ahmedabad that had been moved to Asavare for this celebration (Talwar and Krishna 1979 : Ambalal 1987 :).

58. The *svarūp* in Surat is Balkrishnaji. Barz 1976 : 55; see also Ambalal 1987 : 57. Balakrishnaji visited Śrī Nāthjī during Annakūṭ in 1986 ?

59. Kumavats include those who originally came from Braj along with Sri Nathji as well as those of Rajasthani origin. Other occupations of this group include stone masons, watch repairers, wall painters. Amongst the musicians of Nāthdvāra there are several *sanāḍhya* brahmins. Presently there is only one family and that family traces its connection to Braj. The names of other castes for musicians in other temples vary. For example in Kankroli in the Dvarkadhīshji *havelī* the musicians stated that they belonged to the Ghandharva community and in Ahmedabad to the Nayak community.

He then travelled to Baroda to play for another religious leader there, Gosvāmī Gopāllāl[60] who is reported to have given "good gifts in front of all" (MS. Jivani. 9). Once again he does not limit his performances to religious leaders as he mentions that in Baroda he was also rewarded with presents by Jamanābaī, the wife of late Gaekwad[61]. He singles out two other excellent musicians who were in Baroda at that time, another *pakhāvajī*, Nasir Khan and a *binkār* Mola Bakhs and both of them "praised Shankarji" (MS. Jivani : 9; MV : 3).

Although the following statement was made in jest it tends to suggest that court musicians were more highly regarded than those who were employed in the temple.

> "The *bīnkār*, Molabaksh[62] asked my father, "where do you dwell ?" ...it seems you are from Lanka or beyond otherwise Gaekwad Maharao would have been your patron". (MS, Jivani : 9)

In fact the Gaekwad had been his father Vallabhdās' patron before he chose to return to Nāthdvārā. The musicians must surely have been

60. Gosvami and Maharaj are often used interchangeably. I met Maharaj Brajeshkumar in the Baithak Mandir which he controlled and his son, who was about twenty-two, Dvarkesh Gosvami who controlled another *havelī* the Kalyanraiji (also in Baroda), joined us and played *pakhavaj*. This family is a branch of the Kankroli Maharajas, who trace their decent to the sixth son of Vitthalnathji, Yadunathji. There is also at least one other *haveli* in Baroda controlled by Indira Betiji, sister of the present Tilkayat ?
61. Wives often played an important part in giving patronage.
62. Wade 1984 : 186 refers to Maula Baksh as a singer. She records an interesting musical evening in Baroda when two khyal singers from Patiala charmed the *durbār* concert and Maula Baksh, one of the other Baroda court musicians displeased the Gaekwad by stating that it would be disrespectful if one of the court musicians performed after these two khyal singers. The Gaekwad, displeased by this decision of his own court musicians requested two other musicians to perform. They did much to the anger of the musical establishment and as a result achieved immediate fame, infamy and a better place at court.

    Owens 1983 : spells Mola Baksh, Maula Baksh and describes him as a *dhrupadiyā* and *sārangī* player, an outstanding non-family student of Behram Khan.

aware of this, which raises a question concerning the actual circumstances under which Shankar's father chose to leave the Gaekwad's court.

Shankar Returns to Nāthdvārā, His Death and the Appointment of Ghanshyām as Pakhāvajī

From Baroda, Shankar went to Surat and Bombay[63], both cities with *havelīs*, and Mahārājas of the Vallabhāchārya *sampradāy*, but he does not mention specific occasions or persons that he encountered. Before returning to Nāthdvārā he performed at Udaipur for Mahārāṇā Fateh Singh who rewarded him with "prizes" (MS. Jivani : 10). This was the last time Shankar was to leave Nāthdvārā for as Ghanshyām states :

> "After that my father could not go anywhere as he was too old. In the last stages of his life he felt he should serve only the Lord." (MS. Jivani : 10).

Shankar died in 1893 and the Tilkāyat, Govardhanlālji[64] appointed Ghanshyām, at the age of twenty-four, to be his father's successor as *pakhāvajī* in the Śrī Nāthji temple. The *Mṛdaṅg Sāgar* includes two compositions (*parans*) composed by Shankar in honour of his two important patrons : the Mahārāṇā Fateh Singh *paran* (MS : 11) and Guru *paran* (MS : 11) dedicated to the Tilkāyat Govardanlāl.

Although Ghanshyām was the author of the *Mṛdaṅg Sāgar* the book is not autobiographical and he recorded very few details about himself. He does, however, give some indication that his life was not easy as he describes it as "full of agony" because his father Shankar was often ill. This presumably refers to his father's depression over the untimely death of his brother and nephew. Both Ghanshyām and Guru Purushottam one generation later are emphatic that their only teachers were their fathers. Ghanshyām does not appear to have taught anyone else whereas Shankar taught at least four other students, four brothers : Parasurām, Tīkam

63. Bombay houses many *havelīs*. Some are branches of the main *havelīs* which are found elsewhere. The present Tilkayat, Govindlalji and his family reside in Bombay in Santa Cruz and visit Nathdvara only on special occasions such as festivals (Divali, Annakut) and family celebrations. As there are many wealthy devotees in Bombay their presence encourages donations.
64. Ambalal : 1987 describes Govardanlalji as a generous patron of the arts who was also very interested in them.

Dās, Ramnārāyan and Gangādās. Tīkam Dās latter played in the Chandramājī temple in Udaipur. The family connection was maintained by the marriage of Shankar's grandson, Guru Purushottam, to one of Tīkam Dās' daughters, Gulab. It is their grandson Prakash who has become Purushottam's chief disciple and musical heir. However Guru Purushottam has taught many other students because of his post as *pakhāvaj* teacher in New Delhi (MV. 4). Ramnarāyan latter became a *pakhāvajī* in the Śrī Nāthjī temple, until Guru Purushottam was old enough to take up their families' post. Rāmnārāyan taught his son Bālkrishna, who played *pakhāvaj* in the Navanītapriyājī temple but none of Balkrishna's children became musicians. The relatives of Shankar's other two students Paraśurām and Gangādās seem to have abandoned the profession.

Guru Purushottam Dās

Guru Purushottam Das was born on July 7, 1907 in the same house where he now lives and which, he states, has been in his family since his great-grandfather Vallabhdās first arrived in Nāthdvārā in 1802. Situated in Naya Bazaar, it is well appointed for making frequent visits to the Śrī Nāthji temple. 'Naya Bazaar' (New Bazaar), now so deep in the heart of town, is a reminder that one hundred and fifty years ago Nāthdvārā must have been less than half its present size. Guru Purushottam's street, 'Tambaku Gali' (Tobacco Lane) is also a remnant of the past, for today there are no longer the tobacco merchants that the name commemorates. Apart from that not much has changed : there are still the narrow cobble stone lanes, hardly a metre wide, with water running freely down both sides in open drains, and typical Mewārī designs of decorated elephants ridden by turbaned Rajputs painted on the whitewashed walls.

Guru Purushottam's home is like most of the traditional dwellings in Nāthdvārā. The house itself is a tall building, decorated with white stucco, seemingly squeezed between adjacent houses. There is a charm and simplicity and a feeling of privacy in these tiny rooms stacked together and linked by winding staircases. Such staircases are typical of Nāthdvārā homes, and despite being over eighty years of age, Guru Purushottam is very nimble on them, moving up and down with great speed, even in the pitch dark during the frequent electricity cuts.

Guru Purushottam's home is like most of the traditional dwellings in Nāthdvārā, with the living quarters on the second and third storeys. At the top of his house are two rooms, one set aside for worship,

containing pictures of Śrī Nāthjī, Vallabhāchārya and Śiva, and another room commemorating his father Ghanshyām Dās, containing memorabilia, such as a large oil painting of his father. It is here that Guru Purushottam keeps his instruments, a *pakhāvaj* and an old pair of *tablā*. With the exception of some electric light sockets and a table fan there is nothing in his home that can place it in this century. Indeed, so modest are his possessions, that it contains little to place it in any century.

Guru Purushottam began his musical training at the age of five, and early photos attest that he was frequently present when his father played, or any musical event took place. (Plate 1) After the death of his father, Guru Purushottam was taken under the tutelage of the Tilkāyat, Govardhanlālji, the present Tilkāyat Govindlalji's grandfather. He was given an allowance of nine rupees per month until he was twenty-five years old and took up the post of *pakhāvaji*. He continues to be grateful to the Tilkāyat's family for the encouragement given to him to pursue his studies of the *pakhāvaj*. Like most musicians of his generation his formal schooling was sporadic although he says he has studied up to the seventh standard[65].

Guru Purushottam's mother was completely dependent upon him for support[66] after his father's death. His sisters, who were considerably older, were already married. During the early period, he was unable to afford a *pakhāvaj* and practiced what his father had taught him by beating his fingers on the sides of a wooden box[67]. He was unclear as to what happened to his father's instrument, but presumably it was sold. Another reason why he was forced to use a box was that he preferred to practice at night or in the early morning and this sound did not disturb the neighbors. He now claims that being forced to play on a box was a blessing in disguise as it aided him in developing the crisp clear sounds which are characteristic of his playing. The box technique

65. Jariwalla 1973 : 23 states that earlier education was not as important as musical knowledge. Owens 1983 : 184 confirms this "Aminuddin Dagar was the product of an upbringing which placed all types of education second to the acquisition of performance skills". See also Wade 1984.
66. Owens 1983 : 175 gives an example of another musician, Moinuddin Dagar, supporting his family at an early age.
67. Samta Prasad, the famous *tabla* exponent is said to have deliberately practised on wood. In southern India it is customary to begin training of the *mrdangam* by playing on wood.

also proved very effective when he was teaching in Delhi. At that time he would illustrate the exact sound he demanded from his students by beating his fingers against the sides of the harmonium[68]. Guru Purushottam also remembers practising at night in a lonely farm house away from the city so that deep sonorous, sounds, so characteristic of the *pakhāvaj*, would not cause disturbance.

Guru Purushottam states that although he had some instruction from his father during those early years, after his father's death he relied heavily on the music recorded in the *Mṛdaṅg Sāgar* as a teaching aid. The question arises of whether the material in the *Maṛdaṅg Sāgar* is really representative of the music played by Guru Purushottam's father, Ghanshyām and his uncle Khem. We shall probably never know the answer, but one thing is clear; most of the pieces notated in the book are intended for solo performance of the *pakhāvaj*. In contrast, most of the music played in Nāthdvārā today is as accompaniment for *haveli saṅgit*. Only Guru Purushottam, whose career has taken him away from the influence of the temple for many years, has had the opportunity to develop a really extensive solo repertoire. As the *Mṛdaṅg Sāgar* was compiled over a period of time by percussionists who played in many settings, we may assume that the authors made a deliberate attempt to collect a variety of *Pakhāvaj* compositions and some of those included may never have been part of the frequently performed repertoire.

At the age of twelve, Guru Purushottam recalls that "some persons became jealous" of his progress[69], and two events stand out in his mind. The first was when the farmhouse[70] where he kept his instruments was broken into and his harmonium and *pakhāvaj* were smashed; the second was his orchestrated disgrace before his patron, the Tilkāyat Govardhanlālji, who had summoned him to accompany *dhrupad* at a festival. Up to this point Guru Purushottam had only practised alone and so was feeling somewhat nervous. When he started to play some members of the audience created a disturbance which affected his performance. Guru Purushottam "was not able to perform well" and was "asked to

68. A harmonium was always kept in class. Although a *sāraṅgī* player was normally present, Guru Purushottam would play the harmonium when teaching *layakārī* for maintaining a strict tempo.

69. See also Bhattattacharya who gives examples from Allaudin Khan's life.

70. Owens 1983 : 183 describes Behram Khan of Jaipur maintaining a house outside the city so that students could practise in a peaceful spot.

leave the concert". Heartbroken, he went to the river Banas and seriously considered suicide[71]. Fortunately some friends found him and dissuaded him. During this difficult period his mother inspired him and two years later he played at a similar occasion and this time left his audience with no doubt that he would uphold the family tradition of *pakhāvaj* playing (MV : 4).

At the age of fifteen he began to play in the Śrī Nāthji temple at pre-*gvāl*[72] *darśan*, learning acocmpaniment by playing with the singers on duty for the day. Most of the present day Nāthdvārā musicians recall playing at this time when they first began their musical careers. Guru Purushottam continued this for eight years, practising particularly with Harnāth Sanādhya, a specialist in *haveli sangit*. Harnāth did not train his own children as musicians and his family is no longer associated with music in Nāthdvārā. However, on a recent visit to Nāthdvārā, I met one of Harnath's children, who will be retiring soon as a railway official. He has begun to attend all *darśans* in the Śrī Nāthji *haveli* to 'sing along' and intends to take up singing regularly after he retires.

In 1925, at eighteen years of age, Guru Purushottam spent one month in Udaipur with Parasurām, a singer in the Gokulchandramāji temple. Although employed as a singer, Parasurām, as well as his three brothers, Tīkam (later to be Guru Purushottam's father-in-law), Gangādās and Rāmnāryan all studied *pakhāvaj* with Guru Purushottam's grandfather, Shankar. Guru Purushottam said that he chose Paraśurām over Tīkam because he played better, and it was Parasurām who taught him the best sounds on the *pakhāvaj* to complement accompanying vocal and instrumental music[73]. He reported that this resulted in a great improvement to his mastery over maintaining a steady tempo (*laya*), a prerequisite for accompaniment. Paraśurām taught Guru Purushottam one rhythmic composition (*paran*). Since Guru Purushottam's grandfather had taught

---

71. Bhattachary 1979 relates an incident that caused Allaudin Khan to consider suicide.

72. *Gvāl* is the *darśan* period during which the *svarūp* is presented as being out in the pastures with his cows. see Barz 1976 : 48. Music is not normally played for *gvāl darśan* in the Śrī Nāthji *havelī* but is in the nearby Navanītapriyāji shrine. See also Ambalal 1987 : 24.

73. See Bhattacharya 1979 who describes how the sounds of the percussion instrument should complement the music.

Paraśurām there was no question of payment[74] and Guru Purushottam stayed as a guest in the family. He later married Gulab, Tīkam's daughter as mentioned above.[75]

On Ghanshyām's death the post of *pakhāvajī* in the Śrī Nāthjī *havelī* went first to Govindrao of Burhanpur (MV. 4),[76] According to Guru Purushottam even though Govindrao of Burhanpur was a very accomplished *pakhāvaji* he was told from the beginning that his appointment would only be temporary as the post was *paramparā* or the hereditary tradition of Guru Purushottam's family and would be filled by Purushottam Dās when he was older and had acquired more expertise. Govindarao only stayed a year, and was replaced by Parmānanddās.[77] His son Mulchand teaches *pakhāvaj* in the Music School attached to the *haveli* (Śrī Nāthjī Siksam Kendra). One year later Rāmnārāyan, Shankar's other student was appointed to the post which he occupied for fifteen years. Rāmnārāyan was several years older than Guru Purushottam and it was apparently he who orchestrated the latter's disgrace and near-suicide. Rāmnārāyan taught *pakhāvaj* to his own son, Bālkrishna, who assumed the post of *pakhāvajī* in the Navanītapriyāji temple but did not teach his own children, The same year (1925), as well as studying *pakhāvaj* accompaniment with Paraśurām in Udaipur, Guru Purushottam studied *tabla* from Ganpatlāl, who had come to Nāthdvārā from Kota to perform for the Tilkāyat. He stayed for a month and during that time Guru Purushottam took *tablā* lessons from him. Four years later, when the Kathak troupe was invited by the Tilkāyat to come to Nāthdvārā,

---

74. Payment in kind was the accepted method. This is an example of musical knowledge being 'returned' to a family. There are many examples of this when the hereditary exponents died young and their children were dependent on others.

75. There are many examples in the musical world of a student marrying his teacher's daughter; for example Ravi Shankar married Annapurna the daughter of Allaudin Khan.

76. Burhanpur is in Madhya Pradesh but the *havelī* there has kept close ties with Nathdvara. During the Radhastami celebrations the *dharī* comes from there to dance with the *dhāran* from Nāthdvāra. Sumati Mutatkar (1987 : 11) refers to the *pakhāvajī*, Govindrao from Burhanpur.

77. Parmananddas is credited with having a variety of skills : he could play several instruments besides the *pakhāvaj*. He also was able to drive a car and was a skilled mechanic. The musicians described him as an 'all rounder.'

Guru Purushottam again took *tablā*[78] lessons, this time from a member of the troupe, Bikaner Mohan, who played in the style of the Banaras *gharānā*. The troupe stayed for about five years and during that time another *tablā* player, Balmukund replaced Bikaner Mohan.

Because the Tilkāyat enjoyed music, there appear to have always been musicians visiting Nāthdvārā. They were attracted there for a variety of reasons; some were invited by the Tilkāyat which usually meant that they received remuneration; others visited Nāthdvārā on pilgrimage, just as other devotees. The latter took the opportunity to offer their music as *sevā* to Śrī Nāthji. I have described such events elsewhere[79]. These itinerant musicans probably did much to keep the musicians there informed on outside musical events and may have brought some outside influences with them. The present Tilkāyat and other Mahārājas of the *Vallabhāchārya sampradāy* still present music and dance concerts, not only for their own pleasure, but as part of their duty according to their station in life (*dharma*).

In 1932, at the age of 25, Guru Purushottam became officially employed in the Śrī Nāthji temple, a post he held until 1957, when he was invited to Delhi to teach *pakhāvaj* at the Bharatiya Kala Kendra Music Academy. Nasir Amin-ud-din Dagar (Owens 1983 : 158-95) had heard Guru Purushottam on the radio, and/or in Udaipur, and it was on this basis that he recommended him. Guru Purushottam still accompanies him at various *dhrupad* festivals. It is interesting to note that the Dagar family has been associated both with the Jaipur court, where the home of their ancestor Behram Khan (Wade 1984 : 228-9) is still maintained, and with the Udaipur court, where Nasir Amin-ud-din's father's cousin, was employed as a court musician. Very early in his career Nasir Amin-ud-din sang for the Udaipur Mahārāṇās at their court[80]. Guru Purushottam's family has also been connected with both these courts. It seems that there has been periodic contact between these two illustrious families, the Dagars for music (vocal and *bin*), and Guru Purushottam's for rhythmic accompaniment, for several generations.

In 1947 Guru Purushottam auditioned for All India Radio, Delhi and was given a B grade (Neuman 1980 : 177-78). The audition was

78. Guru Purushottam teaches *tablā* but I have not heard him play *tablā* in a concert.

79. See Gaston 1988.

80. See Owens 1983 : 170; Sorrell 1980 : 14 describes the *sarangi* player Ramnarayan.

arranged by Hanuman Prasad, a Kathak dancer who had met Guru Purushottam while in Nāthdvārā, performing for the Tilkāyat. It was Guru Purushottam's radio recordings that eventually resulted in his being appointed *pakhāvaj* teacher at the Bharatiya Kala Kendra[81]. He was discovered by Dr. Nirmala Joshi, at that time Assistant Director of All India Radio, and also an officer of the Bharatiya Kala Kendra, who went to Nāthdvārā in search of talent for the school. Only Guru Purushottam was chosen and he attributes the appointment to the recommendations of both Dr. Joshi and the *dhrupad* singers Nasir Moin-ud-din Dagar and Nasir Amin-ud-din Dagar who at that time were teaching *dhrupad* at the Bharatiya Kala Kendra.

In 1957, when Guru Purushottam moved to Delhi he was placed in grade A (All India Radio classification). In 1980 after he received the Sangeet Natak Academy Award (1979), All India Radio recognized his talent and placed him in the highest category, top grade A. Every year he plays four or five times on the radio, both as a solo artist, presenting solos, and accompanying eminent vocalists and instrumentalists. He has also presented an hour-long recital on the 'National Programme', an honour awarded to very few percussionists (Neuman 1980 : 78, 177-78).

Aside from radio broadcasts, Guru Purushottam did very little performing while he lived in Delhi, mainly because at that time there was little music being performed in the *dhrupad* style. However this situation started to change in the mid 1970's. With the sudden resurgence of interest in the style, several *dhrupad melās* were organized in centres such as Vrindavan, Banaras, Bhopal, Rampur and Nāthdvārā. Some of these have become annual events. While the central and state governments often give money towards the event they rely on the help of volunteers and other enthusiasts[82]. They attract performers from all over North India, often including artists not specifically invited, who are by custom also given a chance to participate, so that the gatherings (*melās*) have a relaxed and impromptu format. They can last anywhere from three days to one week with practically non-stop singing, instrumental music and *pakhāvaj* playing, all in the *dhrupad-dhamār* tradition. Recently *haveli sangit melās* have been organized and there is a resurgence of interest in *havelī saṅgīt* being performed on the stage and on

81. Owens 1983 : 193 remarks on the importance of radio programmes.
82. Erdman gives details about one such volunteer organization Sruti Mandal.

the radio. Guru Purushottam has attended and participated in many of the *dhrupad-dhamār melās* and like other masters, has used this forum to introduce his grandson to the discerning gatherings.

In 1962-3 Guru Purushottam toured Nepal, the Soviet Union, Germany and Japan[83] on government sponsored exchanges (MV : 4), along with the brothers Nasir Moin-ud-din and Nasir Amin-ud-din Dagar. In 1964 he was invited to Sri Lanka on a similar exchange.

Although married three times, Guru Purushottam has only one surviving child, Rādhā, who was born to his first wife Gulab. Rādhā married Dāmodara, peresently the head *havelī* singer (*mukhiyā*) in the Navanītapriyājī temple. Dāmodara can trace his musical lineage to musicians who emigrated from Braj to Nāthdvārā. Rādhā and Dāmodara have five children : three girls and two boys. Their eldest son Prakash Chand came to Delhi in 1979 to join the Kathak Kendra as a student of *pakhāvaj* under his grandfather. Prior to this Prakash studied at the Government Art College in Nāthdvārā and had not taken formal lessons with his grandfather. From the time that he joined the Kathak Kendra, Prakāsh assumed the position of general assistant and chief disciple to his grandfather. In 1981, when Guru Purushottam retired from the Kathak Kendra at the age of 74, Prakāsh returned with him to Nāthdvārā and both took up posts with the *Sri Nath Sangit Sikṣaṇ Kendra*, the temple school of music, of which Guru Purushottam is she Principal and Prakāsh the Secretary. In 1984, Guru Purushottam officially adopted Prakāsh and arranged for his wedding. Prakāsh will also be Guru Purushottam's musical heir.

By maintaining his connection with the musical tradition of Nathdvārā Guru Purushottam has been able to retain the strictly traditional style of his ancestors. At the same time, through his association with national institutions of music and his performances and broadcasts he has also been able to infuse some of this tradition into the current mainstream of Indian classical music.

Conclusions

The *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan* establish the musical credentials of Guru Purushottam's family. Like many musical families they

83. He has also toured other countries as he has shown me a photograph of himself outside the Parthenon in Athens, which was taken while on tour. He had no recollection of having visited Greece, which indicates that it was probably an exhaustive tour that included many countries.

began as itinerant musicians (Neuman 1980; Wade 1984), but by the 1700's they were settled at the court of Amber as *pakhāvajīs* a profession they have engaged in ever since. Such historical documentation is important for any family if their musical lineage is to be taken seriously (Wade 1984; Neuman 1980; Sorrell 1980). As well as the family's long association with music, their place in musical history is also defined by the importance of their patrons. Consequently, the *Mṛdaṅg Sāgar* gives full details of the patronage which the family received. After working in the Jaipur and Baroda courts, the family finally made their home in Nāthdvārā. The stability and permanence given by employment in the Nathdvara *havelī* gave the family a firm basis from which to work. Their periodic movement to other centres was always undertaken with the blessings of the Tilkāyat, giving them the opportunity of playing in both temple and court situations. Whatever else they did, the link to Nāthdvārā remained unbroken.

The *Mṛdaṅg Sāgar* and *Mṛdaṅg Vādan* record certain aspects of the tradition of music as a part of the *sevā* of the *svarūps*, a tradition introduced by Vitthalnāthji, the son of Vallabhāchārya, within fifty years of the founding of the *sampradāy*. My own experience shows that it continues to be an important component of the ritual, not only for Śrī Nāthji *havelī* but for the other Vallabhāchārya *sampradāy* centres of worship. The hereditary leaders of the *sampradāy* regard music as extremely important and many of them know a great deal about it. Most of the families that I have met include members with some formal musical training, and several perform publicly, including giving broadcasts on All India Radio. The *Mṛdaṅg Sāgar* demonstrates that this keen interest in music has typified many Mahārājas for several generations. The interest shown by the Mahārājas of Jamnagar, of Gaya and of Banaras in the playing of Shankar attest to this. Indeed the *Mṛdaṅg Sāgar* credits the Maharaj of Kānkroli with reviewing an entire draft of the book before publication (MS : PR. 1). It is doubtful whether any other north Indian religious movement can boast such a sustained and detailed appreciation for music among its senior priesthood. This further emphasizes the important role that music plays in the religious celebrations of the *sampraday*.

Interestingly several of the 'Mahārāj'[84] specialize in playing the *pakhāvaj*, showing that the low status generally accorded to percussionists elsewhere (Neuman 1980, Wade 1984, Ranade 1984, Shepherd 1976)

---

84. Several 'Mahants' or religious heads in Mathura and Banaras also specialize in *pakhāvaj* pers comm Richard Widdess.

does not extend to the leaders of the *sampradāy* and appears in general not to be characteristic of the Vallabha *sampradāy*. Their particular adherence to the *pakhāvaj* may explain, in part, the generosity of successive Tilkāyats towards Guru Purushottam and his forbears.

The influence of the Tilkāyat is felt in all of Ghanshyām's comments. As his patron and eventual publisher of the *Mṛdaṅg Sagar*, Ghanshyām naturally records his gratitude. However, the pervasive influence of the Tilkāyat appears throughout, most particularly with reference to the necessity of obtaining permission for any absence from Nāthdvārā which in turn would mean not performing his *sevā* in the *havelī*. For example Shankar has to return from Udaipur to Nāthdvārā to ask if he can accept the Rāṇā of Mewar's invitation to play at the wedding in Kishengarh. We might have expected the Mahārāṇā's wishes to have have more weight. As the virtual leader of the Rajputs, the Rāṇā of Mewār was no minor prince, but despite this Shankar travelled thirty miles to Nāthdvārā to obtain the necessary consent.

The *Mrdaṅg Sāgar* sheds light on another aspect of the North Indian musical tradition in its account of Shankar's relationship with the unrelated *pakhāvaji*, Pahār Singh of Jodhpur. The account makes it clear that such a transmission of importat material from one family to another was most unusual and worthy of comment even several generations later. Otherwise the *pakhāvaj* tradition of Nāthdvārā places great emhasis on the concurrence between blood lines and those of musical transmission. However, the prolonged period of teaching by Guru Purushottam at the Bharatiya Kala Kendra and Kathank Kendra in New Delhi has meant that his family's tradition is now widely disseminated among younger *pakhāvaj* players in north India. It was a measure of Guru Purushottam's sincerity as a teacher that he appears to have held nothing back from his students. Hence one of the traditional areas of North Indian music became accessible to the broader musical community. It may be noted that his role in infusing the *pakhāvaj* tradition of Nāthdvārā into the mainstream of North Indian music may be Guru Purushottam's most important legacy. Guru Purushottam's students come from a wide variety of backgrounds both socially and educationally. They are now utilizing their training in a variety of different ways. Consequently some distant echoes of the music performed for Śrī Nāthjī may be heard as far afield as the Kathak Kendra's ballet productions, and in music performed on concert stages across India.

It must have been a great change for Guru Purushottam's generation to teach in a school with fixed hours and pupils supplied by the

institution with exams, and evaluations and the possibility of scholarship for the most deserving. All this was a far cry from the close community and limited access and demand for training found in Nāthdvārā. It seems that the tradition must be changing under the onslaught of the twentieth century. However, change is not something new. The *Mṛdaṅg Sāgar* details many events that must have lead to changes in the family's musical heritages : the interaction with Pahār Singh in Jodhpur, Vallabhdās' experiences in Baroda and other places on his travels, Khem's deliberate attempt to collect material from different sources, and Shankar's experiences on pilgrimage and elsewhere. All of these events may have led to modifications in the family's music and hence to changes in the Nāthdvārā tradition. Nevertheless, *havelī saṅgīt* remains a distinctive musical genre by virtue of the peculiar circumstances under which it is played. Irrespective of the events and changes proceeding outside Nāthdvārā, within the *haveli* the music continues day in, day out,—a resilient thread in the rich fabric of Indian music.

BIBLIOGRAPHY

The Hereditary Drummers of the Sri Nathji Haveli

Ambalal, Amit

1988 *Krishna as Shrinathji*, Ahmedabad, Mapin.

Andres Elizabeth

1987 'Encountering Brindavan' pp. 23-4 in *Encountering Brindavan* ed. McDowell and Sharma.

Ahmad, Najma Parveen

1984 *Hindustani Music, A Study of its Development in the Seventeenth and Eighteenth Centuries* Delhi : Manohar.

Ahmad Nasir

1956 *Kitab-i-Nauras*, by Ibrahim Adil Shah, into notes and edited by Ahmad Nasir, Delhi : Bharatiya Kala Kendra.

Barz, Richard

1976 *The Bhakti Sect of Vallabhacharya.* Faridabad, India : Thompson Press.

Bor Joep

1987 *The Voice of the Sarangi*, Bombay, National Centre For Performing Arts.

Bhattacharya, Joten

1979 *Ustad Allauddin and His Music*, Ahmedabad, Prakashan.

Cimino R. M.

1985 *Life at Court in Rajasthan*, Florence.

Crooke William

1920 *Annals and Antiquities of Rajasthan*, edited version of the book by James Tod of the same name, re-print 1987, Delhi, Motilal Banarsidas.

Das, Ghanshyam

1911 *Mrdang Sagar*. Bombay : no publisher given.

Das, Purushottam,

1982 *Mrdang Vadan*. Delhi : Sangeet Natak Akademi.

Eck, Diada

1983 *Banaras, City of Light*. London : Routledge and Kegan Paul.

1985 *Darsan; Seeing the Divine Image in India*. Chambersburg : Anima.

Erdman, J. L.

1978 'The Maharajas' Musicians : The Organization of Cultural Performance at Jaipur in the Nineteenth Century.' In *American Studies in the Anthroplogy of India*, pp. 342-367. Edited by Sylvia Vatuk. New Delhi : Manohar.

1980 *The Artist in Indian Society : Patrons and Performers in Rajasthan* Ph. D. Dissertation, Department of Anthropology, University of Chicago.

1985 *Patrons and Performers in Rajasthan, The Subtle Tradition.* Delhi : Chanakya.

Gaston Anne-Marie

1983a 'The Effect of Changing Social Structure in Indian Classical Dance.' In *Contributions to the Sociology of the Arts, Reports from the* 10*th World Congress of Sociology, Mexico City*, 1982. Research Institute for Culture, Sophia.

1983b *North Indian Drumming, the Pakhavaj Tradition of Guru Purushottam Das.* 2 Vols. pp. 565. Report to the Social Sciences and Humanities Research Council, Ottawa.

1984 'Research on the Music of Purushottam Das' ISTAR, International Society for Traditional Arts Research. Unpublished. New Delhi : American Institute of Indian Studies.

1989 'Musicians of Nathdvara Rajasthan', *Rajasthan Studies Volume*, ed Karine Schomer et al. University of California, Berkeley.

Gosvami, O.

1961 *The Story of Indian Music, Its Growth and Synthesis.* London : Asia Publishing House.

Growse, F. S.

1874 *Mathura, A District Memoir*, Part I. Northwest Frontier Provinces : Oudh Government Press

1880 2nd edition

1883 3rd edition

Kulkarni

Abdul Kharim Khan,

Jindel, Rajendra.

1976 *Culture of a Sacred Town, A Sociological Study of Nathdvara.* Bombay : Popular Prakashan.

Lath, Mukund
1978 *A Study of Dattilam, A Treatise of the Sacred Music of India.* New Delhi : Impex.

Mutatkar Sumati
1987 'Dhrupad, Some Vignettes', *Dhrupad Annual*, pp. 11-13, Varanasi.

Maduro, Renaldo
1976 *Artistic Creativity in a Brahmin Painter Community.* Berkeley : Centre for South and Southeast Asian Studies, University of California.

Neuman, Daniel
1980 *The Life of Music in North India, The Organization of an Artistic Tradition.* New Delhi, Manohar.

Nadkarni Mohan Nad
1983 *Bhimsen Joshi, The Man and His Music,* Bombay, Prism Communications.

Nath Purohit Dev
1938 *Mewar History, A Guide to Udaipur*, Bombay.

Owens, Naomi.
1983 'The Dagar Gharana; with special reference to Ustad Nasir Aminuddin Dagar'. in *Performing Artists in India, Essays on Music, Dance, and Drama*. pp. 158-170. edited by Bonnie Wade. Berkeley : California, Centre for South and South East Asian Studies.

Quinn Jennifer
1982 *Marathi and Konkani Speaking Women in Hindustani Music* 1880-1940, Doctoral thesis, University of Minnesota.

Richardson, Edwin-Allen
1983 *Mughal and Rajput Patronage of the Bhakti Sect of The Maharajas, The Vallabha Sampraday,* 1640-1760. Ph. D. Dissertation, Department of Oriental Studies, University of Arizona.

Sharma, B. L.
1971 'Contribution of Rajasthan to Indian Music' *Journal of the Indian Musicological Society*, Vol. 2, No. 2. pp. 32-47. Edited by R. C. Mehta, Baroda.

Sharma, Prem Lata
1987 'The *Dhruva* in *Dhrupad*', *Dhrupad Annual*, Vol. II pp. 116-118. Varanasi.

Shepherd F.

1976 *Tabla and the Benares Gharana*, Ph. D. disseration Wesleyan University.

Silver, Brian

1976 'The Evolution of a Gharana, '*Asian Music*, 7/2.

Singh, Chandramani

1981 'Performing Arts from Amber and Jaipur; a study based on Paturkhana and Naqqarakhana', in *Cultural Contours of India* : Dr. Surya Prakash Felicitations Volume, edited by V. S. Srivastava, pp. 1-10. New Delh : Abhinav Publications.

Singh, Jaideva

1976 'Prabhanda and Druvapada', in *Journal of the Indian Musicological Society*, Vol. 7. No. 3. September 1976.

Skelton, Robert

1975 *Rajasthani Templc Hangings of the Krishna Cult*, New York : American Federation of Arts.

Sorrell Neil

1980 *Indian Music in Performance*, Manchester, University of Manchester Press.

Srivastava Indurama

1980 *Dhrupada, A Study of Its Origiu, Historical Development, Structure and Present State*, Delhi, Motilal Banarsidass.

Talwar, Kay and Krishna Kalyan.

1979 *Indian Pigment Paintings on Cloth*, Ahmedabad : Calico Museum of Textiles.

Tod, James.

1978 *Annals and Antiquities of Rajasthan*, 2 Vols. (re-print), New Delhi : M. N. Publishers. (1st Edition, George Routledge and Sons, 1829).

Topsfield, Andrew

1980 *Paintings from Rajasthan in the National Gallery of Victoria*, Melbourne : National Gallery of Victoria.

Vaudville, Charlotte

1976 'Braj, Lost and Found', *Indo-Iranian Journal*, No. 18. pp. 195-213. Dordrecht, Holland, and Boston, Reidel.

Verdia, H. S.

1982 *Religion and Social Structure in a Sacred Town : Nathdvara*, Delhi : Research co.

Van der Meer, Wim

1980 *Hindustani Music in the 20th Century*, Bombay, Allied Press.

Wade, Bonnie

1979 *Music in India, The Classical Traditions*, New Jersey : Prentice Hall.

1984 *Khyal, Creativity Within North India's Classical Music Tradition*, Cambridge, Cambridge University Press.

Widdess, Richard

1981 'Aspects of Form in North Indian Alap and Dhrupad', in *Music and Tradition, Essays on Asia and other Music*, edited by R. Widdess and R. F. Wolpert, pp 148-183. Cambridge : Cambridge University Press.

श्रीनाथजी मन्दिर के आनुवंशिक पखावजी : पखावजी गुरु पुरुषोत्तमदास का वंशगत इतिहास

(संपादिका-कृत सार-संक्षेप)

भारत में अभी तक ऐसे संगीतज्ञ हैं जिनकी सांगीतिक विरासत कई पीढ़ियाँ पहले से चली आ रही है। अब वर्ण या जाति की मर्यादाएँ नष्ट होने के कारण ऐसे संगीतज्ञ कम होते जा रहे हैं। अतः जो भी इस कोटि के वर्तमान संगीतज्ञ हैं उनका वंशगत इतिहास लेखबद्ध कर लेना रोचक होगा। कुछ ऐसे परिवारों को दरबार का, कुछ को मन्दिर या अन्य धार्मिक केन्द्र का और कुछ को दोनों का आश्रय प्राप्त था। पखावजी गुरु पुरुषोत्तमदास तीसरी कोटि में आते हैं।

सन् १८०२ से गुरु पुरुषोत्तमदास के पूर्वज नाथद्वारा के श्रीनाथजी मन्दिर में पखावजी रहे हैं। किन्तु उससे पूर्व वे आम्बेर/जयपुर और बाद में जोधपुर दरबार में कार्यरत रहे। नाथद्वारा पहुँच जाने के बाद भी वे लोग बीच-बीच में धर्मनिरपेक्ष केन्द्रों में संरक्षण पाते रहे।

गुरु पुरुषोत्तमदास संगीतकारों के उस वर्ग के सदस्य हैं, जिसका पूरा जीवन संगीत के सीखने, प्रयोग (performance) और सीखाने को ही समर्पित था, जिसके सामने और कोई विकल्प नहीं था। अब यह वर्ग तेजी से लुप्त होता जा रहा है, क्योंकि अन्य विकल्प खुलते जा रहे हैं। आप प्रायः तीन दशकों से अग्रणी पखावज-वादक रहे हैं और आपके कौशल को १९८४ में पद्मश्री उपाधि द्वारा १९७९ में संगीत नाटक अकादमी के पुरस्कार द्वारा मान्यता मिली है। आपके वंश की एक बड़ी विशेषता यह है कि आपके पिता घनश्याम ने १९११ में मृदंग सागर नामक ग्रन्थ में अपने वंश का इतिहास लेखबद्ध किया है।

लेखिका का गुरु पुरुषोत्तमदास के साथ १९७१ में सम्पर्क हुआ जब उसने भारतीय कला केन्द्र और कथक केन्द्र में पखावज सीखना शुरू किया। बाद में १९८१ से प्रतिवर्ष नाथद्वारा जाकर आपके वंश के इतिहास का अध्ययन लेखिका ने किया और मृदंग सागर में उल्लिखित तथ्यों की तुलना या परीक्षा मौखिक स्रोतों से प्राप्त जानकारी के आधार पर की। अब भी अनुसन्धान का यह क्रम चल रहा है।

श्रीनाथजी, वल्लभाचार्य सम्प्रदाय और नाथद्वारा

श्रीनाथजी को कृष्ण का गोवर्धनधारी 'स्वरूप' माना जाता है। उनका दर्शन और सेवा वल्लभ सम्प्रदाय के धार्मिक अनुष्ठान में धर्म-स्थानीय है। इस सम्प्रदाय की स्थापना पन्द्रहवीं शताब्दी के अन्त में ब्रज में हुई। सत्रहवीं शताब्दी में श्रीनाथजी

का स्वरूप या विग्रह ब्रज से नाथद्वारा लाया गया और उनके साथ ब्रज से संगीतकारों का समूह भी आया। उनके वंशज अब भी नाथद्वारा के अन्य मन्दिरों में सेवारत हैं। किन्तु गुरु पुरुषोत्तमदास के पूर्वज प्रायः एक शताब्दी बाद आये और मूलतः राजस्थानी थे।

वल्लभ सम्प्रदाय के मन्दिरों को हवेली कहने की प्रथा है क्योंकि उनका वास्तुगत आकार हवेली जैसा होता है। इसीलिए इन मन्दिरों में प्रयुक्त संगीत को भी हवेली संगीत कहा जाने लगा है। इस संगीत में ध्रुपद-धमार के लक्षण अन्वित हैं, अन्तर इतना ही है कि स्वर-लय का विस्तार अपेक्षाकृत कम होता है और पद प्रधान रहता है। हवेली संगीत और ध्रुपद-धमार दोनों में ही पखावज की संगत होने के कारण गुरु पुरुषोत्तमदास के वंश के लिए मन्दिर से दरबार और दरबार से मन्दिर का आश्रय बदलना संभव हो पाया।

मृदंग सागर (१९११) मृदंग वादन (१९८२)

मृदंग सागर की रचना गुरु पुरुषोत्तमदास के पिता घनश्याम और उन (घनश्याम) के चाचा खेम द्वारा हुई और मृदंग वादन के लेखक स्वयं पुरुषोत्तमदास हैं। उन्होंने 'मृदंग सागर' में उल्लिखित सामग्री का संग्रह किया है और अपनी ओर से उसमें पर्याप्त वृद्धि की है। वंशगत इतिहास के अतिरिक्त दोनों ग्रन्थों में पखावज के बोल भी हैं और यही मुख्य सामग्री है।

गुरु पुरुषोत्तम नाथद्वारा की श्रीनाथ हवेली में कई वर्षों तक सेवारत रहे, किन्तु वे राज-दरबारों में भी बजाते रहे। आप के जीवन-काल में ही रियासतों के विलय के कारण आप को आकाशवाणी, विदेशयात्रा, बड़े शहर (दिल्ली) की शिक्षण-संस्था में शिक्षण, महफिल आदि अन्य मार्ग आजीविका के लिए खोजने पड़े। आप के स्तर के ऐसे संगीतकार विरल हैं जो धार्मिक और धर्म निरपेक्ष दानों प्रकार के संस्थानों में अपनी जीवन-वृत्ति स्थापित कर सके हों। फिर भी आज के हिन्दुस्तानी संगीत में दोनों परिवेशों के प्रभाव विद्यमान हैं। आज दरबार का आश्रय तो प्राप्त नहीं हैं, किन्तु धार्मिक केन्द्र का आश्रय वल्लभ संप्रदाय में अब भी प्राप्त है। इस सम्प्रदाय के विभिन्न केन्द्रों के प्रमुख जो तिलकायत और महाराज कहलाते हैं, स्वयं गायन-वादन का अच्छा अभ्यास करते हैं। आज उत्तर भारत में वल्लभ सम्प्रदाय ही ऐसा एकमात्र धार्मिक संस्थान है, जहाँ संगीत को संरक्षण, प्रोत्साहन देने का क्रम पाँच सौ वर्षों से अव्याहत गति से चलता रहा है।

गुरु पुरुषोत्तमदास के वंश का विस्तृत विवरण मूल लेख में है।

FROM AṢṬA-PADAS OF JAYADEVA TO DHRUVAPADA

SHAHAB SARMADEE

It is high time an outstanding fact of history is more closely looked into and all that is needed to be known, in that connection, viewed in its correct perspective. The fact is that, inspite of all its ever-increasing relevance, ex-epic days to-date, the subject of art-music, class-dance and dramaturgy could not be treated with reference to KṚṢṆA, or even as an extension of the Viṣṇu-Vāsudeva-Cult. On the other hand, it will be found that almost all the leading Śāstrakāras, exclusively dealing with the subject of GĪTA-SAṄGĪTA and NṚTTA, NṚTYA and NĀṬYA, have been uniform in tracing their origin to ŚIVA and ŚAKTI.

The reason is of course obvious. The supreme creator, as MAHEŚVARA and MAHĀDEVA, or as PARAM-ŚAKTI, or ŚIVA-PĀRVATĪ, the parents of the universe, had to be the creator of every creative art as well. But this mostly pertained to the realm of metaphysics. In the sphere of faith and belief—even religion and ritualism—Vaiṣṇavism had come to occupy the scene of life quite early. At least its becoming a dominant theme of the *lalita-kalā-s* goes back to 2nd century A. D. when the earliest plastic representation of Kṛṣṇa's life, and of Mathurā region being its epi-centre, occurs on certain reliefs of the Kushān period.

Soon after, the Guptas are seen exercising a sway over the entire North. And they continue to do so upto the 5th and 6th centuries. As ardent devotees of *Bhāgavata* religion, they came to be addressed as *paramabhāgavata-s.* The artists of the time were equally inspired. This is also evident. Sanskrit drama, too, is found at its apex during the same days. It mirrors the minutest details of the life-patterns of the time. Among the highlights put up by Kālidāsa, for instance, are the art-facts that music and dance were no more a Śilpa; they had acquired the status of a *lalita-kalā*, Kālidāsa goes to the extent of categorising these under *lalita-vijñan.* Therefore, what prompted him to do so may easily be appreciated. This is also to be taken into account that, in so far as the available evidence through the medium of art goes, both song and dance continued to remain flute-based from the days of Ajanta onwards to those of Ellora; and, the dance-plays which moved

the elite and the proletariat alike were CALITA, CHALITA, HALLĪSAKA and RĀSA; also that quite a few aspects of these forms are known to have become sacrosanct by gaining meaningful identification with the concepts of VEṆUGOPĀLA, VAMŚĪ-DHARA, MURLĪMANOHARA, and RĀSA-VIHĀRĪ etc. Inspite of this all the extant representative writings on the subject remain silent. Why ? Because of the loyalty to *tradition*; or what ?

Fortheron, as the KṚṢṆA-THEME permeates the thoughts and emotions of everyone alike (cf. मन्मथमन्मथ) churner of the mind of the mind-churner. And every art-form becomes restive, so to say, trying to stay within the brightest patch of its ennobling halo. Even, Bharata of the NĀṬYA ŚĀSTRA could not help testifying that *Śūrasenī* (same as *Śaurasenī*) *Bhāṣā* was the language of songs; and *Śūrasena*, as everyone knows has been the ancient name of Mathurā, the land of *Kṛṣṇa's mātāmaha*. And then, to top it all, just about this time (the end of the 3rd century), the emanation of universal realities from the essence of KṚṢṆA, is sanctified by the BHAGAVAD-GĪTĀ, which may be seen going from strength, down the centuries, transforming the modes of thought and feelings of almost all. Even then, the aforesaid conformism goes on.

The great impact of the BHAGAVAD-GĪTĀ may be gauged from the fact that it so deeply impresses the great *advaitācārya*[1] ŚAṄKARA (c. 800 A. D.), supposedly a follower of ŚIVA. His comments on BHAGAVAD-GĪTĀ live on, and are still standard. But prior to him, even, the cult of KṚṢṆA is found penetrating the South. There, too, reference to the pastoral god is to be found in even the early Tamil anthologies; and the "Black One" (*Māyoṅ*) playing his flute and sporting with the milk-maids may be seen objectivising love and reverence. Thus, *Māyoṅ*; *Kānh*, *Kannan*, in the South, like *Kanhaiyā*, and *Krishṇa-Kanhaiyā* in the North, had become a personal god of millions quite early. In the same process, it may be supposed, GOVINDA of Prākrit got itself absorbed in Sanskrit; and GOPENDRA had to make room for it.

The society and life-attitudes were undergoing this ferment when GĪTA GOVINDA appears. Bengal, its venue, was exceptionally surcharged with KṚṢṆA CONSCIOUSNESS, those days (12th-13th) centuries. It would be difficult to say which of the two inspired JAYADEVA to write and present this SONG OF SONGS : *his own* genius, or *his own* Bengal ? Safer to assume, therefore, that both loved to fulfil the task and did it. The literary elegance, the aesthetic excellence, and the inherent virtues of GĪTA GOVINDA apart, the way it has stood every test of

time speaks of the quantity and quality of success it did achieve, and the indelible mark it made, more especially on the allied arts of poetry and music. Of a verity, it is one of the noblest and the finest OPERAS, exemplifying highest standards of SONG and DANCE even today. Above all the KṚṢṆA-RĀDHĀ love-episodes and their human appeal have been so universalised that a new ETHOS came into being. In the words of Dr. Kapila Vatsyayana, "the AṢṬA-PADAS of Jayadeva shaped the destiny of the Indian arts........."

Not only that, it begot new priorities and re-arranged age-long preferences. The exquisitely delicate balance of the symbolic and the sensuous maintained by Jayadeva led to a frank secularisation, which began with the *Senas* of Bengal and continued to itself right upto the *Nawabs* of Awadh : the worship of godhood in the *Nāyaka-Nāyikā-Bhāva*, the *madhura-bhāva*, was deified for ever with KṚṢṆA as NĀYAKA, RADHIKĀ as NĀYAKĪ and the GURU or preceptor as SAKHĪ, GOPĪ, and DŪTĪ. And what added immeasurably to the fervour was also the manner of initial presentation of the *AṢṬA-PADA-s*. Just imagine, a Jayadeva, like a later day Wajid Ali Shah, himself playing the NĀYAKA, and his gifted consort PADMĀVATI appearing as NĀYAKĪ; Jayadeva singing the PADA-s and Padmāvati expressing their *artha*, *bhāva* and *rasa* through dance, making Jayadeva sing out :

"पद्मावती-चरण-चारण-चक्रवर्ती"

In short, every WORD thus got churned out into *amṛta*—the *amṛta* of *Kṛṣṇa-līlā*. Thus, every WORD got possessed of its own poetry and music. And, thus, every WORD became paramount, and the RĀGA had to act secondary. This proved to be exceptionally eventful. More so because, a newly evolved personality of the poet-composer-cum Performer now came into the forefront. The GANDHARVA had to recede back, leaving the fore-ground to VĀK-GEYA-KĀRA—BAIKĀR as commonly known. This institution composed of highly gifted individuals, was mainly responsive to popular demands of a fast-changing medieval society. That is how the composite art of music could develop a new dynamism as an integral part of the ensuing socio-cultural RENAISSANCE.

It may not be possible, and perhaps, there is no need as well, to try and contain the entire flush of its florescence in this brief essay. But an effort is being made, all the same, to highlight some of the processes, restricting the narration within the intended limits.

It is one of the known and recorded facts that so many of the South Indian composers were led to treat GĪTA GOVINDA as a model

for their own SONG-POEMS. Thus, we have "the ŚIVĀṢṬAPADĪ of Śrichandra Śekharen Sarasavatī and RĀMĀṢṬAPADĪ of Rāma Kavi. The GĪTA SUNDARAM and the SKAṆḌĀṢṬAPADĪ may also be considered to have been in the same line". In the North, too, Ṛāṇā Kumbhakarṇa of Mewar wrote (1433-1468 A. D.) his famous commentary RASIKPRIYĀ on GĪTA GOVINDA. And Śārṅgadeva refers to Jayadeva's favourite melodies as "*prāk-prasiddha-rāgas*" and what is still more significant he holds GĪTA as PRADHĀNA,—his verdict categorically stating :

नृत्यं वाद्यानुगं प्रोक्तं वाद्यं गीतानुवर्ति च ।

(S. R. I. 1.24cd)

"according to the dictates of the practised art (*prayoga*) dance is to keep in steps with the instrumental accompaniment, which itself is to act as subservient to GĪTA".

History of SAṄGĪTA thus turns a whole circle by the advent of Jayadeva's *AṢṬA-PADAs*. GĪTA and SĀMA-GĀNA had once yielded place to NĀṬYA. This ought to have happened about the time Bharata's NĀṬYA ŚĀSTRA represents. In course of time NĀṬYA had to do the same in favour of NṚTYA. And now, GĪTA is seen leading NṚTYA, and becoming the body and soul of music once more.

It has been said that the hymns of Jayadeva may also be understood as an extension of the folk-songs, namely DOHĀ-PADDHAṚĪ and GĪTI-S of SARHA-PĀ, the poet-composer of the SAHAJIYĀ sect; and his successors, SVAYAMBHŪDEVA, PUṢPADANTA and others,* relating to 7th-10th centuries. It has also been surmised that the RĀGAs, heard about for the first time, and popular and prevalent in BENGAL ever since 7th-8th century, were also appropriated by Jayadeva. The immortal ones among these viz. PAṬAMAÑJARĪ, GAUḌA, GUNAKRĪ, DEVAKRĪ DEŚĀKH, BHAIRAVĪ, KĀMOD, DHANĀSĪ, VARĀḌĪ, MALĀRĪ, MĀLASĪ, KĀHNŪ-GUNJARĪ, BAṄGĀL and SĀVERĪ.........etc, may also have been appropriated by Jayadeva as proto-melodic-types. The patterns of TĀLA-s may also have been of

* May see on the point :

(1) Binoytosh Bhattacharya : AN INTRODUCTION TO BUDDHIST ESOTERICISM; also

(2) BHUDDHA GAN O DOHĀ, by Har Prasād Sāstrī, his INTRODUCTION, pp. 15-16;

(3) also DOHĀ-KOṢA of Saraha-pā : edited by Prof. Rahul Sankrityayan; his INTRO. pp. 63-65; 357-'61.

the folk variety. In addition, it has been knowledgeably observed that the flowing patterns of rhythm have been so singularly a part of poetic composition, in the case of GĪTA GOVINDA, that the TĀLA and its LAYA seem almost emodied in its PADA-s.

The AṢṬAPADĪ-s have been described as "*Dvi-dhatu-prabandha-s*" i. e. melodo-rhythmic compositions, comprising only two sections : UDGRĀHA and DHRUVA. These may be identified as portents and precedents in so many respects : one, as regards the changing emphasis against formalism; another that the STHĀYĪ and ANTARĀ DHĀTU-s (song-parts), later on appropriated by KHYĀL, establish the links through DHRUVAPADA. But what catches our attention most is the term DHRUVA PADA itself. It gains its maiden recognition at the hands of Jayadeva. He uses it more or less in its literal sense, of the *Pada-s*, i. e. a line or net of words which remain pivotal (*dhruva*) to the musical composition, for desired vocal rendering. But there is more to it : the transition from the DHRUVĀ-s of the NĀṬYA-SĀSTRA to the DHRUVA-PADA of the AṢṬA-PADĪ-s becomes a landmark.

How un-imaginable and handicapping that all this growth of this art of arts, MUSIC, around the KṚṢṆA CULT, finds no mention—what to say of a much-needed elucidation—in any of the standard Sanskrit *grantha-s*. NĀRADĪYA-ŚIKṢĀ and the NĀṬYA-ŚĀSTRA downwards to SAṄGĪTA-RATNĀKARA and SAMAYA-SĀRA let every aspect of these epoch-making changes go un-noticed. Stranger still that the representative works even subsequently compiled, do almost invariably the same; and, regretable in the actual sense that the rare ones, such as SAṄGITA DĀMODARA (c. 1500 A. D.), even though they do regard KṚṢṆA as the fountain-head of every musical endeavour, fail to take any notice of this most colourful medium of KṚṢṆA-BHAKTĪ, namely DHRUVAPADA.

Fortunately, for all concerned, the original Persian sources did not follow suit in this respect. The earliest known such work, dealing with "HINDAWĪ-SARŪD" (India's art-music) had been GHUNYATU'L MUNYA (1374-75 A. D.). In its only MS., at folio no. 25A are found enumerated the prevalent song-types, and this endorsement :

> "......the varieties of the first of these song-types, namely ROOPAK, are called SĀLAG-SŪL, which comprise seven sub-varieties : the first of these being DHŪWA (*dhruva*). And DHŪWA has been the first and foremost just as a woman loves to have a handsome

husband, and a starry night all the more needs the brilliance of the moon......"

The next surviving Persian *pothī* on the subject is Ibn Yahya's LAHJĀT-i-SIKANDER SHĀHĪ. Avowedly, a commentary and the only word-to-word translation of Śārṅgadeva's SAṄGĪTA RATNĀKARA, it makes so many departures from the main text, some of these are momentous. In his fourth *adhyāya, for instance,* he purports to say that PRABANDHA-GĀNA now stands radically transformed, like the GĀNDHARVA-GĀNA, of by-gone days; also, that DHŪWA had by then become the body and soul of the SĀLAG-SŪL.

This helps much, as LAHJĀT was written sometimes in between 1489-1516 A. D., which has been the exact period when DHURPAD finally emerged under the auspices of Raja Maan, his illustrious consort Mṛga-nayanī, and their court-musician Nāyak Bakhshū, and MAAN-KUTŪHAL got drafted; its exact period being 1486-1517 A. D. The document itself now stands irretrieveably lost. But its two Persian translations live on. Thus, much before Abul Faẓl recognises (1595 A. D.) DHURPAD as a *"mass's favourite, and the elite's own choice"* it had commenced its onward march. And Faquīrullāh who had the complete text of MAANKUTŪHAL before him, adds to Abul Fazl's remarks while reporting that DHURPAD had by then become *"an emblem of aesthesis"* i. e. VĀTSALYA and MĀDHURYA as well included among the NINE RASA-s.

Furthermore, it is in every way more necessary to consider that by now the selfless among the ṢŪFĪ-SANT-BROTHERHOOD had succeeded in setting up a ferment in the minds of men, thereby creating circumstances for the intellectual milieu in which a synthesis of ideas could take place. "The movement inauguarated by CAITANYA is believed to have been an important effect of this inter-action. According to him" worship consisted in love and devotion and song and dance, producing a state of ecstasy in which HIS presence was realised." The ṢŪFĪ-'ISHQ and the ṢŪFĪ-SAMĀ' idealised the same.

To consummate it all, a virile consciousness had come into force. It evolved around the belief that as VIṢṆU pervades the whole Universe, KṚṢṆA permeates every form of art, ethics, philosophy and religion. A new PSYCHE thus took its roots. Aesthetic preferences were arranged afresh. The feeling of oneness with the elements became a part of mystic discipline. It necessitated an esoteric approach to life. The passionate love of beauty—the all-surpassing beauty—therefore became a rule of

conduct. This LOVE soon developed into a creed. It was precepted and practised by the BHAKTA and the ṢŪFĪ alike.

But for this awakening, backed by the all-powerful instinct of LOVE, the consciousness of BEAUTY could not have become a pre-requisite of cultured living the way it did. Nor, the benefactors of DHURPAD such as SWĀMI HARIDĀSA GOSWAMĪ : a SANT and SAṄGĪTAJÑA, a BHAKTA and VĀGGEYAKĀRA; as well as HAẒRAT BAHĀUDDĪN BARNĀWĪ : a SHEIKH and MŪSĪQĀR, a SŪFĪ and a VĀGGEYAKĀRA would have lived to become legends blessed by history.

जयदेव के अष्टपद से ध्रुवपद तक

शहाब सर्मदी

(संपादिका कृत सार-संक्षेप)

भारतीय संगीत के इतिहास के एक महत्त्वपूर्ण तथ्य को सही दृष्टिकोण से देखना आवश्यक है और वह तथ्य है भारतीय लक्षणबद्ध संगीत और नृत्य में कृष्ण का व्यापक और घनिष्ठ अनुप्रवेश होने पर भी संगीत-शास्त्र अथवा नाटच-शास्त्र में गीत, संगीत, नृत्त, नृत्य और नाटच के उद्‌गम को लेकर कहीं भी कृष्णपरक व्याख्या नहीं मिलती। सर्वत्र शिव और शक्ति से ही गीत आदि का उद्‌भव बताया गया है।

इस तथ्य का कारण स्पष्ट है महेश्वर अथवा परमशक्ति अथवा शिव-पार्वती जिस प्रकार संपूर्ण विश्व के स्रष्टा हैं वैसे ही उन्हें प्रत्येक कला का भी स्रष्टा माना गया है, किन्तु यह तो तत्त्व की बात हुई। श्रद्धा और विश्वास, यहाँ तक कि उपासना और कर्म-काण्ड में भी वैष्णव मत काफी पहले भारतीय जीवन में प्रतिष्ठित हो चुका था। ललित कलाओं में कृष्ण की प्रधानता का प्रमाण ईसा की द्वितीय शताब्दी में मूर्तिकला में कृष्ण के चरित्र का अंकन मथुरा क्षेत्र में सर्व प्रथम कुषाण काल के कुछ **रिलिक्स** में प्राप्त होता है।

कुषाण काल के बाद गुप्त शासकों का समग्र उत्तर भारत पर आधिपत्य दिखाई देता है जो कि ५वीं-६ठीं शताब्दी तक चलता है। वे भागवत धर्म के अनुयायी होने के कारण परम भागवत कहलाते थे। तत्कालीन कला साधकों को इनकी प्रबल प्रेरणा प्राप्त थी। संस्कृत नाटक उस काल में अपने उच्च शिखर पर था और उसमें तत्कालीन जीवन पद्धति का सूक्ष्म विवरण है। कालिदास के प्रतिपादन से यह स्पष्ट है कि गीत, वाद्य और नृत्य तब शिल्प नहीं रह गये थे, अपितु उन्हें ललित कला के रूप में प्रतिष्ठा मिल चुकी थी। कालिदास ने उसे ललित विज्ञान भी कहा है। यह की ध्यान देने की बात है कि जहाँ तक पुरा-तात्त्विक साक्ष्य उपलब्ध हैं, गीत और नृत्य में स्वर का आधार वंश (बाँसुरी) ही था और जो नृत्य, नाट्य अभिजात और श्रमजीवी दोनों वर्गों को प्रिय थे, वे थे चलित, छलित, हल्लीसक और रास। यह भी स्मरणीय है कि इन सब विद्याओं का वेणुगोपाल, वंशीधर, मुरली-मनोहर, रासबिहारी इत्यादि कृष्ण के रूपों के साथ अविच्छेद्य सम्बन्ध स्थपित हो चुका था। इतना सब होने पर भी तत्कालीन शास्त्र-ग्रन्थों में कृष्ण के प्रति मौन क्यों है? क्या परम्परा के प्रति निष्ठा इसका कारण है या और कुछ?

और भी, कृष्ण सभी के चिन्तन और भाव-भावन में व्याप्त थे। उन्हें 'मन्मथ–मन्मथ' कहा जाता था अर्थात् मन को मथने वाले कामदेव के मन को मथने वाला और प्रत्येक कला-रूप उनके प्रभामण्डल के बीच स्थित होने को आतुर था। भरत ने 'शूरसेनी' (जो 'शौरसेनी' के साथ अभिन्न है) भाषा को गीत की भाषा बताया है और शूरसेन मथुरा का ही प्राचीन नाम है जो कि श्रीकृष्ण के मातामह का स्थान है। उसी समय (तृतीय शताब्दी ई० के आसपास) कृष्ण-तत्त्व से सार्वभौम सत्यों की अभिव्यक्ति भगवद्गीता के रूप में हुई है। भगवद्गीता ने सभी के जीवन को सभी के चिन्तन भावन को प्रभावित किया है। महान् अद्वैताचार्य शंकर (प्रायः ८०० ई०) भी इस ग्रन्थ से अत्यन्त प्रभावित थे, यद्यपि वे शिव के अनुयायी माने जाते हैं। दक्षिण में उनसे पहले भी कृष्ण-सम्प्रदाय प्रचलित हो चुका था। दक्षिण में 'मायोङ्' (काला), कान्ह, कन्नन् और उत्तर में 'कृष्ण-कन्हैया' लाखों के आराध्य बन चुके थे। प्राकृत 'गोविन्द' को संस्कृत में स्थान मिल गया था और उसने 'गोपेन्द्र' का स्थान ले लिया था।

पूरे समाज में कृष्ण की यह व्यापकता प्रतिष्ठित हो रही थी; तभी गीत-गोविन्द का अविर्भाव हुआ। यह कहना कठिन है कि जयदेव का प्रेरणा-स्रोत क्या था? उसकी अपनी प्रतिभा या बंगाल का प्रभाव? दोनों का सम्मिलित प्रतिफल गीतगोविन्द को माना जाए तो उचित होगा। गीत और नृत्य के चरम उत्कर्ष का प्रतिमान है गीतगोविन्द। डॉ० कपिला वात्स्यायन के शब्दों में "जयदेव के गीतगोविन्द ने भारतीय कलाओं का मार्ग निर्धारित किया।" विशेषतः काव्य और संगीत पर तो इसकी अमिट छाप पड़ी है। प्रतीकात्मक और ऐन्द्रिय के बीच जो अतिशय सूक्ष्म सन्तुलन जयदेव ने स्थापित किया है, उस से लौकिकीकरण की जो तरंग उठी, वह बंगाल के सेन-शासकों से ले कर अवध के नवाबों तक चलती रही।

'पद' का अतिशय महत्त्व गीतगोविन्द में प्रतिष्ठित हुआ। इसलिए 'गन्धर्व' पीछे खिसक गया और उसका स्थान लिया वाक् (ग्)-गेय-कार ने, जो कि 'बेकार' नाम से लोक में परिचित हुआ।

यह एक सुपरिचित तथ्य है कि दक्षिण के अनेक रचनाकारों ने गीतगोविन्द को आदर्श मानकर रचना की। उदाहरण के लिए श्रीचन्द्र शेखरन् सरस्वती की शिवाष्टपदी और राम कवि की रामाष्टपदी, उसी प्रकार गीत सुन्दरम् और स्कन्दाष्टपदी भी इसी प्रकार की रचनाएँ हैं। उत्तर में भी राणा कुम्भा ने पन्द्रहवीं शताब्दी में गीतगोविन्द पर रसिकप्रिया टीका लिखी। शार्ङ्गदेव ने जयदेव के प्रिय रागों को 'प्राक् प्रसिद्ध' कहा और गीत को वाद्य, नृत्य की अपेक्षा प्रधान कहा है।

इस प्रकार जयदेव के अष्टपदों से 'संगीत' के इतिहास ने एक 'वृत्त' पूरा कर लिया। सामगान अर्थात् गीत ने एक बार नाट्य के लिए स्थान बनाया। यह

घटना नाट्शास्त्र के उद्भव के समय की होगी। कालक्रम से नाट्य ने नृत्य के लिए स्थान बनाया होगा और अब गीत ही नृत्य का नियामक बन और इस प्रकार एक बार पुनः गीत संगीत का सर्वस्व बन गया।

ऐसा कहा जाता है कि जयदेव के पद सहजिया संप्रदाय के सरहपा की दोहा-पद्धडी और गीतियों के और उनके परवर्ती स्वयम्भूदेव और पुष्पदन्त आदि की रचनाओं (सातवीं से दसवीं शताब्दी) के विकसित रूप हैं। ऐसा भी अनुमान किया जाता है कि उस काल में बंगाल ने प्रचलित लोकप्रिय रागों को जयदेव ने अपना लिया होगा।

'ध्रुवपद' शब्द का जयदेव ने उसके मुख्यार्थ में प्रयोग किया है अर्थात् 'ध्रुव' रहने वाला पद-खण्ड। अष्टपदियों के इस 'ध्रुव-पद' में नाट्यशास्त्र की ध्रुवा से सम्बन्ध अन्वित है।

यह बड़ी विस्मयजनक बात है कि संगीतशास्त्र के किसी ग्रन्थ में कृष्ण-भक्ति पर केन्द्रित इस संगीतविद्या का कोई उल्लेख नहीं है। संगीत दामोदर (प्रायः १५०० ई०) जैसा विरल ग्रन्थ यद्यपि कृष्ण से संगीत का उद्गम मानता है, फिर भी कृष्ण-भक्ति के इस अतिशय मनोरम माध्यम ध्रुवपद के प्रति वह भी मौन है।

सौभाग्य की बात है कि फ़ारसी ग्रन्थों में इस प्रकार का मौन नहीं पाया जाता। "हिन्दवी सरूद" (भारत का लक्षणबद्ध संगीत) पर पहला ज्ञात ग्रन्थ है गुनियात-उल-मुनिया (१३७४-७५ ई०)। इसकी एकमात्र पाण्डुलिपि में पत्रा २५ ए पर प्रचलित गीत-प्रकारों का वर्णन है और कहा गया है—

"इन गीत-प्रकारों में से प्रथम यानी रूपक के भेदों को सालग सूड कहा जाता है, जिसके सात उपभेद हैं। इनमें से प्रथम है धूव (ध्रुव) और यही सर्वाधिक प्रमुख है ठीक वैसे ही जैसे नारी के लिए सुन्दर पति और तारों भरी रात के लिए चाँदनी का महत्त्व होता है।"

इसके बाद की जो फ़ारसी पोथी इस विषय पर उपलब्ध है, वह है लह-जात-ए-सिकन्दरशाही। इसका दावा है कि यह संगीत रत्नाकार पर टीका और उसका एकमात्र शब्दशः अनुवाद है। फिर भी मूल ग्रन्थ से हट कर कई स्थलों पर इसमें बात कही गई है। उदाहरण के लिए, चौथे अध्याय में यह कहा गया है कि प्रबन्ध-गान का, प्राचीन गन्धर्व-गान की भाँति, सर्वथा रूपान्तर हो चुका है और धूव ही सालगसूड का प्राणस्वरूप बन गया है। यह उल्लेख बड़े महत्त्व का है, क्योंकि यह ग्रन्थ १४८९-१५१६ ई० में लिखा गया था और यही समय था जब राजा मान के आश्रय में धुरपद अपने अन्तिम रूप में प्रकट हुआ। उसी समय मानकुतूहल की रचना हुई। वह तो अब अप्राप्य है, किन्तु उसके दो फ़ारसी

अनुवाद प्राप्त हैं। अबुल फ़ज्ल ने १५९५ ई० में जब धुरपद को "आम जनता का मनपसन्द और मर्मज्ञों का चुनिन्दा" कहा, उससे बहुत पहले ही ध्रुपद की विजय-यात्रा आरम्भ हो चुकी थी। फ़कीरुल्लाह, जिसके सामने पूरा मानकुतूहल था, भी धुरपद के बारे में कहता है कि वह रसों से भरपूर है और नौ रसों में वात्सल्य और माधुर्य भी सम्मिलित हैं।

यह भी स्मरणीय है कि इस समय तक सूफ़ी सन्त-समुदाय के निःस्वार्थ सदस्य समाज में ऐसी स्थिति उत्पन्न कर चुके थे जिसमें तत्त्व-विचार और साधना के क्षेत्र में समन्वय संभव था। चैतन्य द्वारा प्रवर्तित आन्दोलन में इस समन्वय और परस्पर प्रभाव का प्रतिफलन माना जाता है।

सबसे ऊपर, यह विश्वास दृढ़ हो गया था कि जिस प्रकार विष्णु पूरे विश्व में व्याप्त हैं, वैसे ही कृष्ण सब कलाओं में व्याप्त हैं। एक नई मानसिकता का निर्माण हुआ जिस में सभी भूतों के साथ एकत्व का भाव था और प्रेम ने एक उपासना-पद्धति का रूप धारण कर लिया था। जिसका अनुसरण भक्त और सूफ़ी दोनों करते थे। प्रेम के इस व्यापक स्वीकार के बिना सौन्दर्य की चेतना का संस्कृति में मौलिक स्थान नहीं बन सकता था और न ही स्वामी हरिदास जैसे ध्रुपद के उन्नायक भक्त वाग्गेयकार या हज़रत बहाउद्दीन बरनावी जैसे शेख और मुसीकार (संगीतज्ञ) सूफ़ी वाग्गेयकार को इतिहास में स्थान मिल सकता था।

—

DHRUPAD AND CARYĀGĪTI : SOME CONSIDERATIONS ON THE RITUALITY OF DHRUPAD

MARIA MAURIZIA COSTANZO

Considering the several studies that have been already published on Dhrupad, what seems to be generally accepted is the link between Dhrupad and Prabandha, in particular that development of the Dhruva-Prabandha named *Sālaga-Sūḍa*[1].

Without entering into the details of the discussion about whith definite form of *Sālaga-Sūḍa* Prabandha could have been the direct predecessor of the actual form of Dhrupad, I would like here just to emphasise the fact that, tracing back this evolution from Dhrupad to Prabandha and from Prabandha to Dhruvā, we find ourselves in the ancient classical atmosphere of the Sanskrit drama in which the co-ordination of poetry (*pada*), music (*svara* and *tāla*) and dance (*nṛtta* and *abhinaya*) was realized and justified on the ritualistic level. Dhruvā, in fact, in Sanskrit drama merely indicates a song (*gāna*) accompanied by instrumental music and dance, fully dependent on the dramatic action that used to be introduced by an invocatory prologue (*pūrvaraṅga*). This prologue, that was nothing else than a form of ritual, transformed the entire performance into a religiously justified action.[2]

Rooted in a sacred atmosphere, Dhrupad has been referred to as a traditional and divine style of singing based on poetic compositions in two or four lines, not necessarily set in a metrical division, in the language of the Madhyadeśa.[3]

---

1. Bṛhaspati, Kailaścandradeva, *Dhrupad aur uskā vikās*, Bihār Rāṣṭrabhāṣā Pariṣad, Paṭnā.
   Srivastava, Indurama, *Dhrupad*, Motilal Banarasidass, Delhi, 1980.
   Sharma, Prem Lata, *Dhrupad ke padoṅ meṅ chāp aur us se adbhūt samasyāyeṅ*, 'Dhrupad Annual', 1987, p. 84-98.
   Lath, Mukund, '*Dhrupad kā itihās : ek nai dṛṣṭi ka agraha*, 'Dhrupad Annual', 1987, p. 16-27.
2. Lath, Mukund, *A Study of Dattilam*, Impex India, Delhi, 1978, p. 121.
3. Bhāva Bhaṭṭa, *Anūpa saṅgīta ratnakara*, I, 65-67, translated by A. Daniélou, *The Rāgas of Northern Indian Music*. Delhi, 1979, p. 88 and by Ācārya Bṛhaspati, *Dhrupad aur uska vikas*, Paṭnā, 1976, p. 246.

In the centuries long evolution from Prabandha to Dhrupad, the original link with the *Nāṭaka* goes on losing its actuality, while in the lyric compositions Sanskrit is replaced by various forms of Apbhraṁśa and finally by the language spoken in the 13th-15th century in the region known as Madhyadeśa or Braj, *Madhyadeśiya Bhāṣā* or *Braj*. In his *Rāg Darpan*, Fakirullah attributes to Mān Singh Tomar the merit of introducing the popular language in the lyric compositions in Dhrupad style.[4]

It was this innovation operated by Mān Singh together with the Musicians of the Gwalior court that gave Dhrupad wide popularity making this music style appreciated also at the Moghul court. The *Sahasras*,[5] the collection of 1004 *pada*-s attributed to Bakhśū and at least partly composed at the court of Mān Singh, is a testimony of the great esteem and appreciation of Dhrupad at the court of Shāh Jahāñ, on whose order the selection of these 1004 compositions was made.

Examining the *Sahasras* from the point of view of the contents and subjects of the compositions, it appears quite evident that the selection had been made with a definite attitude showing a clearly mundane taste. This can make us think that the fame and popularity that Dhrupad acquired at the courts, also meant a deviation from what, looking back at the origins, seemed to be the religious and ritualistic purpose of the music performance, that remained instead alived in the temple tradition of Dhrupad.

The contribution of Mān Singh in introducing the popular language in the *Dhrupad* has to be evaluated in the context of the general atmosphere of the Medieval period. From the 9th-10th century A. D. onwards popular language came in use for artistic and literary purposes giving an impetus to the evolution of the regional languages and the development of their respective literatures. That was the period characterized by the growth of a new religious sensibility inspired by the Bhakti movement and, before that, by the doctrines of the Buddhist Siddhācārya-s and Nātha-s. Lyric compositions by Siddha and Nātha yogīs in the form of *pada* or *dohā* in different forms of Apabhraṁśa are the earlest literary forms in the northern regional languages.

---

4. Dvivedi, Hariharanivās, *Man Singh aur Manakūtuhala*, Vidyā Mandir Prakāśan, Murar, Gwalior, 1954, p. 91.

5. *Sahasras*, (Nāyak Bakhśū ke padoṅ kā saṁgraha), edited by Dr. Prem Lata Sharma, Sañgīt Nāṭak Akādemī, Delhi, 1972.

A manuscript containing fifty *pada-s* by Buddhist Siddhācārya-s was published in 1916 by M. M. Haraprasād Śāstrī with the title *Caryā-carya-viniścayah.* From the Munidatta's Tibetan translation of the same work the title results as '*Caryā-gīti-koṣa*'.[6]

What is important for us to notice is that in the classification of the different forms of *Prabandha* by Someśvara the *caryā* is included under the category of the *Viprakirṇa* or *laukika Prabandha.*[7]

It is surely difficult to follow exactly the development of a music style in its oral tradition, but it is possible that in the medieval period influences from many different sources worked on different levels in evolving a tradition that also in its present form shows various interpretations. Therfore it seems possible to recognise a link between the *caryā pda* or *caryāgīti* and Dhrupad.

In a paper published in *Dhrupad Annual* 1987 on the signature (*chāp*) of *dhrupad*-s, Dr. Prem Lata Sharma has pointed out the fact that the *chāp* was not originally found in *Gitāka*-s and *Dhruvā*-s of the Sanskrit drama, while instead the earliest examples of *chāp* in lyric compositions are in the Pāli *Theri- Gāthā*. Examining the compositions by the Siddhācārya-s collected in the *Caryā- giti-koṣa* we notice a large use of *chāp*.

Tee *Caryā*-s were religious songs set in different *Rāga*-s referred to in the original manuscript, that have to be considered by themselves as part of the spiritual practice (*sādhanā*), as rituals performed with the accompaniment of instrumental music and dance.

The poetry and the religious practice of the Siddhācārya-s greatly influenced the following development of the Medieval literatvre in *Braj-Bhāṣā* leaving a deep imprint in the spiritual atmosphere of that period and therefore we can suppose that the area of their influence might have extended itself to those forms of Prabandha which finally developed into Dhrupad, or at least in that stream of *dhrupad*-s dealing with tantric practices that preserved the spiritual attitude and character of *Sādhanā*. In this particular context the aim pursued by the *sādhaka*-s in

---

6. Shastri, Haraprasad, *Bauddha Gan O Doha*, Baṅgīya Sāhitya Pariṣad 2nd edition, Calcutta, 1959.
   Kvaerne, Per, *An Anthology of Buddhist Tantric Songs, A Study of the Caryāgīti*, Universitetsforlaget, Oslo, 1977.
7. Srivastava, Indurama, *Dhrupad*, Delhi, 1980, p. 11-12.

their use of the *chāp* was not the identification of the *pada*'s authorship but, as in many other religious rituals, the repetition of one's own name inserted in a ritualistic text helped the visualization of the *sādhaka* in his union with the *sādhya.*

The Dhrupad tradition, as all genuine forms of Indian Art, appears thus rooted in the spirit of *sādhanā.* What is even today, though more and more rarely, stressed upon by the depositaries of the tradition is the process of cultivating, through long practice, an attitude of body and mind aiming to what in tantric language is called the 'purification of the vessel' (*kāya-sādhanā*). The elimination of the various impurities and obstructions leads the *sādhaka* to the control of his body and mind and in that state his expressions achieves a quality of perfect harmony.

It was not the aim of these reflections to provide a contribution in the academic studies on Dhrupad, but just to express ideas developed through a long period of association with artists and scholars dedicated to the understanding, practice and teaching of Dhrupad as well as other forms of Indian Art.

We can conclude that, in spite of the different attitudes in which Dhrupad has been rendered in various atmospheres from the origins to its present state, the spiritual meaning and purpose of the performance of this music style gives its central character. Apart from this, we have tried to underline the possibility of wide influences from the Medieval popular literature and religious culture in the formative process of Dhrupad.

ध्रुपद और चर्यागीति :
ध्रुपद के कर्मकाण्डीय पक्ष पर कुछ विचार

(सम्पादिका-कृत सार-संक्षेप)

ध्रपद का मूल प्राय: प्रबन्ध में, विशेषत: सालग सूड कोटि के ध्रुव-प्रबन्ध में खोजा जाता है। इसकी चर्चा इस लेख में अप्रस्तुत है। किन्तु प्रबन्ध का मूल यदि ध्रुवा में देखा जाए तो हमें संस्कृत नाटक की प्राचीन परम्परा की किंचित् चर्चा करना अनिवार्य होगा। वहाँ काव्य (पद) गीत (स्वर और ताल) और नृत्य (नृत्त और अभिनय) का समन्वय साधा गया था और कर्मकाण्डीय स्तर पर उसका औचित्य सिद्ध किया गया था। संस्कृत नाटक का पूर्वरङ्ग एक प्रकार का कर्मकाण्ड (ritual) था, जो कि समूचे प्रयोग को धार्मिक अनुष्ठान के रूप में प्रतिष्ठित करता था।

प्रबन्ध से ध्रुपद के विकासक्रम में धीरे-धीरे नाटक के साथ सम्बन्ध ढीला पड़ता गया और पद की भाषा संस्कृत के स्थान पर अपभ्रंश के अनेक रूपों में और अन्त में मध्यदेश में बोली जाने वाली भाषा, जिसे ब्रज भी कहा जाता है, में परिवर्तित हो गयी। सहसरस में संकलित पदों की विषय-वस्तु को देखने से यह समझ में आता है कि पदों का चयन लौकिक रुचि के आधार पर हुआ है। अत: यह भी सोचा जा सकता है कि दरबारों में जिस ध्रुपद को लोकप्रियता मिली, वह अपने मूल से अर्थात् धर्म और कर्मकाण्ड के प्रयोजन से हट कर था।

मानसिंह तोमर ने मध्यदेशीय लोक-भाषा को ध्रुपद में प्रतिष्ठित किया, इस घटना को मध्ययुग के सामान्य वातावरण के परिप्रेक्ष्य में देखा जाना चाहिए। नवीं-दसवीं शताब्दी से ही कलात्मक और साहित्यिक प्रसंग में लोक-भाषाओं का प्रयोग बढ़ने लगा था। उसी समय धर्म के क्षेत्र में भी भक्ति आन्दोलन के रूप में एक नयी चेतना जागी थी और उसके पूर्व बौद्ध सिद्धाचार्यों और नाथों की रचनाएँ अपभ्रंश के विभिन्न रूपों में होती चली आयी थीं। उत्तर भारत की क्षेत्रीय भाषाओं की ये प्रथम साहित्यिक रचनाएँ हैं।

१९१६ में म० म० हरप्रसाद शास्त्री ने 'चर्याचर्यविनिश्चय:' शीर्षक से बौद्ध सिद्धाचार्यों के पचास पद प्रकाशित किये थे। सोमेश्वर ने प्रबन्धों के जो भेद कहे हैं उनमें चर्या को विप्रकीर्ण अथवा लौकिक प्रबन्धों की कोटि में रखा गया है।

यह असम्भव नहीं कहा जा सकता कि चर्यापद अथवा चर्यागीति के बीच कोई सम्बन्ध रहा हो। इस प्रसंग में ध्यान देने की बात है कि सिद्धाचार्यों के इन

चर्यागीतों में छाप का विपुल प्रयोग है। छाप का यह प्रयोग पदों के रचयिता की पहचान अंकित करने के प्रयोजन से नहीं, अपितु साधक द्वारा अपना नाम, जैसे कि अन्य कर्मकाण्डीय प्रसंगों में कर्ता का नाम निर्दिष्ट 'पाठ' में रखा जाता है, साध्य के साथ अपना तादात्म्य स्थापित करने के लिए रखा जाता था।

भारतीय कला के अन्य प्रामाणिक रूपों की भाँति ध्रुपद भी साधना के अङ्ग के रूप में उद्भूत हुआ होगा, ऐसा माना जा सकता है। आज भी, भले ही बहुत विरल रूप में सही, इस बात पर बल दिया जाता है कि ध्रुपद को साधने का लम्बा अभ्यास शरीर और मन को विशेष रूप से भावित करने के लिए होता है, जिसे कि तान्त्रिक भाषा में 'काय-साधना' कहा जाता है। विभिन्न अशुद्धियों और बाधाओं को दूर करके साधक को शरीर और मन पर नियन्त्रण पाना होता है ताकि उसकी कलात्मक अभिव्यक्ति में अनिन्द्य सामंजस्य आ सके।

ध्रुपद के प्रति विभिन्न अभिवृत्तियाँ रही हैं, जिन्हें उसके आरम्भ से लेकर आजतक की स्थितियों में देखा जा सकता है, किन्तु फिर भी उसका आध्यात्मिक स्वरूप ही उसका मौलिक वैशिष्ट्य रहा है। ध्रुपद के आरम्भिक स्वरूप-निर्माण में मध्ययुग की लोकप्रिय और धार्मिक संस्कृति का योगदान रहा होगा, इस ओर भी इस लेख में इंगित किया गया है।

BETIĀH GHARĀNĀ

FALGUNI MITRA

Betiah Gharana has a very distinguished place in the field of Dhrupad, next only to Seni or Senia Gharana.

Betiah happened to be the main city of Champaran district. which is situated at the foot of the Himalayas. Legend has it that a soldier by the name Vajrasensinh was gifted this place, i. e., Champaran for his meritorious service around 1600 A. D. by the Moghul Emperor. He developed this place and became its Zamindar. This Zamindar family got proper recognition during the period of Shahjahan.

Music came to be patronised in the Betiah State since the time of Raja Jugal Kishore Sinh. His son, Kumar Veer Kishore, it is believed, got attracted to Dhrupad, and during his reign, several Dhrupad singers and Pakhawaj players came to his court from far off place. Possibly. in 1789-90, Pandit Shivdayal Mishra of Nepal came to Betiah and and his age was approximately 82 years. The famous musicians, Rahim Sen and Karim Sen were attached to the Nepal King Ran Bahadur Shah. And Shivdayal Mishra, after enough hardship and making solemn oaths could learn under these musicians. Later he imparted excellent training to Maharaj Anand Kishore Sinh and Maharaja Naval Kishore Sinh. Pandit Shivdayalji was a musician of an extremely high order and during his time, there were very few musicians of his stature in the country.

The Sinh brothers-Anand and Naval Kishore became Dhrupad singers of high excellence; another notable fact is that musicians of great repute such as Pyar Khan, Bakhtiyar Khan, Haider Khan, Rababī beenkār Sadiq Ali Khan were invited to the Court of Betiah and their close association was available to the two brothers. Pyar Khan was the grandson of Gulab Khan, who was from Tansen's family. Pyar Khan was reckoned as a Vocalist-cum-instrumentalist with few equals of his time and he assumed more importance as the inventor of the instrument Surshringar. Haider Khan was an extremely religious man and his compositions are only in praise of the Almighty.

Is is said that, of all the great musicians, who were in Betiah Pandit Shivdayal Sharma used to specialise in Dhrupad of four Vanis and due to his training, Anand Kishore and Naval Kishore had to their

credit compositions in four Vānīs, which are not usually seen in other Gharānās.

Anand Kishore ruled for 16 years, and his compositons number around 1400, while Naval Kishore composed nearly 600 Dhrupads, although he ruled for 23 years. This may be due to the reason that Anand Kishore started composing much earlier. His compositions in earlier period were in 'Trimatrik chanda' i. e., in a three beat pattern. Later, they were modified. Chautal is of 'chaturmatrika chanda' i. e , a four beat pattern. The last descendant of Tansen from his son's side, Ustad Mohammad Ali Khan sang and taught a number of compositions which are of four-beat-pattern.

Several musicians of the Banaras Gharana learnt the Betiah Gharana compositions from Anand Kishore, Naval Kishore and Shivdayalji. Shivrahaji received training from his elder brother, Shivdayalji and composed quite a few Dhrupads.

The Betiah Dhrupads are sung in all the places of North India, but they are more popular in Bihar and Bengal. Most of the compositions are related to 'Shakti-Stuti', i. e., the praise of Goddess Kālī and it is noticed that the musicians of Vaishnava school of Western India impose the Vaishnava literature on the notations of these Dhrupads.

The great poet Rabindra nath Tagore, composed quite a few songs on the notations of Betiah compositions. Distinguished musicians of various schools were in the Betiah Court and due to this reason, they had an intimate relation with the Betiah Gharānā. It may be mentioned here that although Tansen is known to have made giant strides in Dhrupad singing, his compositions have too many words and the freedom for melodic elaboration got sometimes limited. This was not so in the case of Nayak Bakshu or Bajju Bawra. Perhaps, the Trimatrika chanda Dhrupad took a prominent place from the time of Tansen, because earlier to his times, even if the compositions by various reputed musicians were in this pattern it was not made prominent and was applied with Caturmatrika Chanda. Like Bakshu and Baiju Bawra, Anand Kishore and Naval Kishore composed many Dhrupads where there is a spontaniety of melodic application which made these Dhrupads beautiful.

Almost during the period of Anand Kishore and Naval Kishore, the King of Rewa, Biswanath Sinh composed Dhrupads of good order, but the number of compositons was less and almost all are in Dagur Vani. Possibly, he was more inclined to Dhamār and later Khyal

received a prominent place in his Court. In Betiah Gharana, the number of Dhamar composition is less and almost all are of 4 parts—Sthāyī, Antara, Sanchārī and Ābhoga; in Rewa, Dhamārs are found in more number and they are mostly of two parts. In Betiah, Khyal was not practised in a prominent way and hence the number of compositions are less and they are also more after the Dhrupad style.

The Dhrupads of Betiah Gharana are found in various tālas like Chautal, Adachautal, Trital, Brahmatal, Rudratal, Sooltal, Jhaptal Teora etc. This school is famous for compositions set to Gauhar Vani and Khandhar Vani. The lyrics are also very rich.

Anand Kishore recieved the title-Maharaj Bahadur-from Lord Bentinck. His brother Naval Kishore and others upto Harendra Kishore, were having the title as 'Maharaj Bahadur' and the two wives of Harendra Kishore were known as Maharani. Shyam Kishore the father of Jugal Kishore was a Vaishnava, but after the early death of Nand Kishore, son of Jugal Kishore, the family got converted to Shakta religion and practised the same till Maharani Shivtara. After Shivdayalji, Ananda Kishore and Naval Kishore, there have been musicians of high order such as-Shivrahal Misra, Shivshankar Misra, Jaykaran Misra, Shiv Narayan Misra and Guru Prasad Misra (three of them were Shivdayal's Grandsons) Sadashiv Bhatta, his illustrious son Bishwanatha Bhatt, Radhika Prasad Goswami, Vinod Goswami, Gopeshwar Banerjee, Ram Prasanna Banerjee, many musicians of Kathak Gharana of Banaras, Beenkar Shivendranth Basu etc. Anong them the most outstanding Musician was Jayakaran Misra who had the distinction of memorising approxiamately 2000 Dhrupads in the most effective manner.

Till sometime ago one of the most reputed musicians was Pandit Bholanath Pathak of Banaras. He first learnt Pakhawaj from Parvat Sinh, a disciple of the great Kudau Sinh. Later he took lessons from Madan Mohanji. He also learnt Dhrupads of four Vanis from Jayakaranji. Having an equal command on Sur-laya-tāla, he became the best disciple of Jaykaranji. Since he was sufferring from asthma, he used to teach the pupils in his house and also in Banaras Hindu University. He had a large number of disciples. In West Bengal fifty percent of the Dhrupad songs belong to Betiah Gharana.

Guru Prasadji, brother of Shivprasadji used to sing Khyal also and among his disciples, mention could be made of Shashibhushan De, Srimati Jadumane, Gopeshwar Banerjee, Surendranath Majumdar, Radhika Prasad Goswami, Ashutosh Chatterjee etc.

During the period of Harendranath Kishore and also during Maharani Janaki Kaur's time quite a few musicians were employed in Betiah Court, among whom the prominent ones were Sarodiya Hasan Ali Khan, (father of Fida Hussain), Beenkar Sadique Ali Khan, Kale Khan who learnt a number of Dhrupads of Betiah Gharana.

Harendranath Kishore did not have any issue. After his death his first wife Shivtara Kaunwar ruled only for three years. She was a Shaivaite and did not impose her views on others. We come across a Dhrupad by her which is in glory of Mahadeva. After the demise of Shivtara, the second wife of Harendra Kishore, Srimati Janaki Devi started patronising her relatives in a way detrimental to the State and it was transferred to the Court of Wards. As the Zamindari system has been abolished Betiah is now a main town and the place may be converted into a University.

Till the time of Harendra Kishore an enjoyable ritual used to be performed during the 'Basant Utsav' through music. If a musician committed a slight error in the performance, he would be thrown into a tank filled with liquid colour used during this festival. The person who pushed the musician into the tank would also be soaked in colour.

Among the prominent disciples of Pandit Bholanathji I mention Shiv Mitra, my father, from whom I learnt since my childhood. I have been making my best endeavour to hold aloft the Betiah tradition which is known for its distinguished, compositions, Dhrupads in four Vanis, as well as intricate and appropriate rhythmic variations.

बेतिया घराना

फाल्गुनी मित्र

(सम्पादिका–कृत सार–संक्षेप)

बेतिया घराना का ध्रुपद में बहुत विशिष्ट स्थान है। बेतिया बिहार के चम्पारन जिले का मुख्य नगर था। किंवदन्ती है कि वज्रसेन सिंह नाम के एक सिपाही को मुगल दरबार की ओर से, विशिष्ट सेवा के लिए, यह स्थान १६०० ई० के आसपास दिया गया था। वह यहाँ का जमींदार बन गया और शाहजहाँ के काल में इस परिवार को मान्यता मिली।

बेतिया रियासत में संगीत का पोषण और संरक्षण राजा जुगलकिशोर सिंह के समय से आरम्भ हुआ। कहा जाता है कि उनके पुत्र कुमार वीर किशोर ध्रुपद के प्रति आर्कषित हुए और क्रमशः, कई ध्रुपद-गायक और पखावजवादक उनकी रियासत में दूर-दूर से आए। संभवतः १७८९-९० में नेपाल के शिवदयाल मिश्र प्रायः ८२ वर्ष की आयु में वहाँ पहुँचे। उन्होंने बहुत कठिनाई से, नेपाल-नरेश रणबहादुर शाह के आश्रित प्रसिद्ध संगीतज्ञ रहीम सेन और करीम सेन से शिक्षा प्राप्त की थी। श्री शिवदयाल मिश्र ने महाराज आनन्द किशोर सिंह और नवल किशोर सिंह (राजा जुगलकिशोर के पौत्र ?) को उत्तम शिक्षा दी और वे दोनों उत्कृष्ट ध्रुपद गायक बने। प्यार खाँ, बख्तियार खाँ, हैदर खाँ, रबाबी-बीनकार सादिक अली खाँ इत्यादि विख्यात संगीतकार बेतिया रियासत में बुलाये गए। कहा जाता है कि पं० शिवदयाल शर्मा की असाधारण योग्यता यह थी कि वे चारों बानियों में निष्णात थे। आनन्द किशोर और नवल किशोर को भी चारों बानियों की शिक्षा मिली थी।

आनन्द किशोर ने १७ वर्ष तक राज्य किया और १४०० के लगभग ध्रुपदों की रचनाएँ की। नवल किशोर ने प्रायः ७०० ध्रुपदों की रचना की, यद्यपि उन्होंने २३ वर्ष तक राज्य किया। आनन्द किशोर की प्रारम्भिक रचनाएँ त्रिमात्रिक छन्द में थीं। बाद में उन्होंने चतुर्मात्रिक छन्द में रचनाएँ कीं। चौताल का चतुर्मात्रिक गठन है। किन्तु त्रिमात्रिक और चतुर्मात्रिक दोनों छन्दों की रचनाएँ इसमें मिलती हैं।

बनारस घराने के कई संगीतज्ञों ने आनन्द किशोर और नवल किशोर से एवं शिवदयालजी से बेतिया घराने की बन्दिशें सीखीं। वैसे तो बेतिया के ध्रुपद पूरे उत्तर भारत में गाये जाते हैं, किन्तु बिहार और बंगाल में विशेष रूप से प्रचलित हैं। अधिकांश बन्दिशों में शक्ति-स्तुति है। पश्चिमी प्रान्त के वैष्णव गायक, इन्हीं बन्दिशों की 'धातु' (स्वर-ताल-रचना) में वैष्णव पद (मातु) बैठा लेते हैं। रवीन्द्रनाथ ठाकुर ने भी बेतिया की अनेकों बन्दिशों की स्वर-ताल-रचना पर

अपने गीत रचे। अनेक परम्पराओं के विशिष्ट संगीतज्ञ बेतिया दरबार में थे और इस कारण बेतिया घराने से जुड़े थे।

ध्रुपद में त्रिमात्रिक छन्द का प्रयोग संभवतः तानसेन से शुरू हुआ होगा क्योंकि उनसे पूर्व बख्शू और बैजूबावरा में चतुर्मात्रिक छन्द की ही प्रधानता दिखाई देती है।

आनन्द किशोर और नवल किशोर के प्रायः समसामयिक रूप से रीवाँ-नरेश विश्वनाथ सिंह ने भी उत्तम ध्रुपदों की रचना की, किन्तु, उनकी संख्या कम है और वे सभी डागरबानी में हैं। संभवतः उनकी अभिरुचि धमार में अधिक थी और बाद में उनके दरबार में ख्याल को प्रमुख स्थान मिल गया था। किन्तु, बेतिया घराना में धमार-बन्दिशों की संख्या कम है और प्रायः सभी धमारों में स्थायी, अन्तरा, संचारी, आभोग—ये चारों खण्ड हैं। रीवाँ में धमारों की संख्या अधिक रही और प्रायः सभी में स्थायी अन्तरा, ये दो ही खण्ड हैं। बेतिया में ख्याल को प्रमुख स्थान नहीं मिला और इसीलिए वहाँ ख्याल की कम बन्दिशें बनीं, जो कुछ बनीं वे भी ध्रुपद के सदृश थीं।

बेतिया घराने के ध्रुपद चौताल, आड़ाचौताल, त्रिताल, ब्रह्मताल, रुद्रताल, सूलताल, झपताल, तेवरा आदि तालों में निबद्ध हैं। गौहार बानी और खण्डार बानी में निबद्ध बन्दिशों के लिए यह घराना प्रसिद्ध है। उनका पद-पक्ष अत्यन्त समृद्ध है।

शिवदयालजी, आनन्द किशोर और नवल किशोर के बाद भी बेतिया घराना में उत्तम कोटि के संगीतकार हुए हैं। जैसे शिवरह मिश्र, शिवशंकर मिश्र, जयकरण मिश्र, शिवनारायण मिश्र, गुरु प्रसाद मिश्र, सदाशिव भट्ट, उनके विश्रुत पुत्र विश्वनाथ भट्ट, राधिका प्रसाद गोस्वामी, विनोद गोस्वामी, गोपेश्वर बैनर्जी, रामप्रसन्न बैनर्जी, बनारस के कथक घराने के कई संगीतकार, बीनकार शिवेन्द्रनाथ बसु इत्यादि। उनमें सबसे प्रमुख थे जयकरण मिश्र जिन्हें प्रायः दो हजार ध्रुपद याद करने की ख्याति मिली थी।

कुछ समय पूर्व तक बनारस के पंडित भोलानाथ पाठक इस घराने के प्रसिद्ध गायकों में से थे। उन्होंने पहले कुदौसिंह के शिष्य पर्वतसिंह से और बाद में मदनमोहनजी से पखावज सीखा। चारों बानी के ध्रुपद उन्होंने जयकरणजी से सीखे। पण्डित भोलानाथजी के प्रमुख शिष्यों में लेखक के पिता श्रीशिवमिश्र थे, जिनसे लेखक को बाल्यकाल से शिक्षण मिला।

बंगाल में गाये जाने वाले ध्रुपदों में से प्रायः पचास प्रतिशत बेतिया घराना के हैं।

बेतिया घराने की विशेषता है चारों बानियों में विशिष्ट बन्दिशें और जटिल, किन्तु औचित्यपूर्ण लय वैचित्र्य।

स्व० पं० अमरनाथ मिश्रजी के संस्मरण

श्रीकान्त मिश्र

पं० अमरनाथ जी का जन्म सन् १९१५ ई० में ग्राम राहनिया पिपरा, जि० देवरिया में हुआ था। वे मेरे गुरु थे। मेरी संगीत की शिक्षा-दीक्षा उन्हीं के चरणों में हुई। उनके परिवार में कुश्ती की गहरी परम्परा रही। वे कुश्ती के साथ-साथ संगीत के शौक़ीन थे। बचपन से संगीत सीखने की ओर उन्मुख थे। लेकिन उन्हें अपने अग्रज स्व० बाँकेरामजी का डर सदैव सताया करता था; वे अपने बड़े भाई का बहुत सम्मान करते थे, उन्हें भय था कि संगीत सीखने में कहीं "भैया" नाराज न हो जायें।

एक दिन आप अपने कुछ मित्रों के साथ सिनेमा देखने गये। सिनेमा के पार्श्व में कोई गीत बज रहा था। वह गाना गुरुजी सदैव हम सभी को सुनाते रहते थे। उस गीत के बोल थे—"बाजे डमरू हर कर बाजे"। इस गीत के साथ पखावज की मधुर संगत चल रही थी। गुरुजी इस सिनेमा को देखने के बाद इतने विचलित हुए कि उन्होंने १-२ दिन तक खाना नहीं खाया। उन्हें पखावज सीखने की चिन्ता सताने लगी थी। पखावज सीखने की प्रेरणा उन्हें यहीं से मिली।

गुरुजी ने प्रारम्भ में पखावज की शिक्षा बनारस के ध्रुपद गायक पं० शिवप्रसाद जी त्रिपाठी गायनाचार्य से ली। आगे चलकर इलाहाबाद के निवासी पं० रामदेव जी ने उन्हें पखावज की शिक्षा प्रदान की। फिर उनकी शिक्षा काशी के विद्वान् पं० मन्नूजी मृदंगाचार्य के सान्निध्य में सम्पन्न हुई। पखावज सीखने के क्रम में गुरुजी ने अनेक विद्वान् पखावजियों से परामर्श किया। इस अथक परिश्रम ने उन्हें पखावज की दुनिया में शिखर पर पहुँचा दिया।

गुरुजी के पखावज वादन का ढंग विशिष्ट और निराला था। उन्होंने सदैव पखावज के भाव-पक्ष को लेकर वादन किया। उपज को वे प्रधान मानते थे। वे सदैव कहा करते—"बँधा हुआ बोल बजाने में उतना मजा नहीं जितना उपज बजाने में है।" गुरुजी 'धेटे केटे' बोल का प्रयोग अधिक करते थे। इसके अतिरिक्त भी अनेक बोल वे प्रायः बजाया करते थे जैसे 'धुमकेटे तकतक' तथा 'धागे तेने' आदि।

गुरुजी ने पखावज के बोलों की अनेक रचनायें बनाईं। बरसात के दिनों में 'पावस परन' की रचना उन्होंने स्वयं की। उसके बोल हैं—

छायो घटा घनघोर गरजते
घन कारे कड़कड़ कड़ कड़कड़ कड़कड़
कड़ान् धे धे धागे गे धागे गे गे।

हनुमान्‌जी के प्रति उनमें अगाध भक्ति थी। अपनी भक्ति प्रदर्शित करने के लिए उन्होंने उन पर अनेक रचनायें तैयार कीं।

गुरुजी के शिष्यों को लम्बी परम्परा है। उन्होंने देशी-विदेशी दोनों को समान गति से शिक्षा प्रदान की। अमेरिका निवासी फिलिप को उन्होंने पखावज में पारंगत बनाया। वाराणसी के त्रिभुवन उपाध्याय, मानिक मुण्डे उनकी शिक्षा-परम्परा की कड़ी हैं।

गुरुजी ने विदेश को एक बार यात्रा की है। १९६२ में पखावज के सोलो वादन के लिए वे थाइलैण्ड गये। वहाँ उन्होंने अनेक स्थानों पर सोलो पखावज वादन का प्रदर्शन किया। आप ध्रुपद-धमार गायकों के अतिरिक्त तंत्री वाद्यों के साथ पखावज-संगत पर पूरा अधिकार रखते थे। उन्होंने देश के सभी बड़े कलाकारों के साथ पखावज संगत की थी। गुरुजी ने बाबा अलाउद्दीन खां के साथ इलाहाबाद में रबाब जैसे कठिन वाद्य के साथ ऐतिहासिक संगत की थी। देहरादून में उस्ताद अली अकबर के साथ संगत की। श्री गोपालकृष्ण के साथ भी संगत की। ध्रुपद धमार में सियाराम तिवारी, रामचतुर मलिक, विदुर मलिक, हरिशंकर मिश्र, निमाई चन्द्र बराल, बमबम चौबे, धीरेन बाबू; तन्त्रीवाद्य पर स्व० लालमणि मिश्र जैसे दिग्गजों के साथ संगत की। गुरुजी का वादन अत्यन्त मधुर था। बोलों में स्पष्टता थी। ताल और लय में अद्भुत समन्वय था। ऐसा समन्वय अत्यन्त कम देखने को मिलता है। उन्होंने भारत के विख्यात संगीत सम्मेलनों में भी भाग लिया। कुछ प्रमुख संगीत सम्मेलन हैं—सुप्रसिद्ध गायक स्व० कमल सिंह द्वारा आयोजित संगीत समारोह, बम्बई; सदारंग संगीत सम्मेलन, कलकत्ता; मोतिहारी संगीत सम्मेलन, बिहार; गया संगीत सम्मेलन, बिहार; ध्रुपद मेला, वृन्दावन एवं संगीत परिषद् सम्मेलन वाराणसी। पं० ज्योतिन भट्टाचार्य के साथ उनका अनेक बार वादन हुआ। उन्होंने दो बार पं० किशन महाराज के साथ जुगलबन्दी की। एक बार उस्ताद करामतउल्ला खां के साथ भाग लिया। गुरुजी स्वयं ध्रुपद तथा धमार के अच्छे गायक थे। स्वयं गाकर वे शिष्यों से संगत कराया करते थे।

पखावज में दो घराने प्रमुख माने जाते हैं। पहला कोदऊ सिंह का घराना, दूसरा नाना पान्से का घराना। गुरुजी दोनों ही घरानों के सिद्धहस्त कलाकार थे। गुरुजी का स्वभाव अत्यन्त सरल था। वे संगीत के क्षेत्र में अपने युग के सूर्य थे। गुरुजी का यश संगीत-गगन में आज तक कायम है। वाराणसी के ध्रुपद मेले के आरम्भ (१९७५) से ही आप का अमूल्य सहयोग और संरक्षण इस विशिष्ट आयोजन को प्राप्त होता रहा।

गुरुजी अखाड़ा गोस्वामी तुलसीदास के महन्त थे। अपने जीवन को उन्होंने अखाड़े की सेवा में समर्पित कर दिया था। वे दो महत्त्वपूर्ण कार्य करते थे; प्रातः अखाड़े पर बैठकर पहलवानों को मल्ल-शिक्षा का गुर बताना और दोपहर बाद शिष्यों को मृदंग-वादन की शिक्षा देना। वे शिष्यों को बहुत प्रोत्साहित करते। वे कहा करते "ई बोल के याद कर लेबा त दस रुपैया तोके देब"। हम सब १० रुपये के रूप में गुरुजी का प्रसाद पाने हेतु घण्टों रियाज़ करते।

गुरुजी ने जीवन भर दीन-दुखियों की सेवा की। वे गरीबों के हमदर्द थे। मृत्यु से पूर्व गुरुजी ने एक महीने अस्वस्थता की पीड़ा सही। अन्त में २८ नवम्बर १९८० को वे हम सब को रोते बिलखते छोड़ चले गये। गुरुजी की कमी मैं जीवन भर महसूस करता रहूँगा। मैं उन्हें श्रद्धासुमन अर्पित करता हूँ।

REMINISCENCES OF LATE PT. AMARNATH MISRA

SRIKANT MISRA

(Editor's Summary)

Pt. Amarnath Misra was born in 1915 in a family deeply interested in wrestling, in village Rahaniya Pipra District Deoria (U. P.). He had an inborn interest in music, but was diffident in pursuing this interest on account of fear of his elder brother's indignation.

He was irresistbly drawn to Pakhāvaj by an incident that he used to recall time and again. He went to see a movie and somewhere nearby a song with the refrain running as *bāje ḍamrū har kar bāje* i. e. 'the ḍamrū is being sounded in the hand of Śiva.' The song was accompanied on pakhāvaj. He became possessed by an irrepressible desire to learn pakhāvaj after listening to above music.

He received his initial training under the famous dhrupad singer of Varanasi, Pt. Shiva Prasad Tripathī, Gāyanācārya. Laterh learnt from Pt Ramdevji of Allahabad and Pt. Mannuji Mṛdaṅgācārya of Varanasi. He held consultations with many more pakhāvajīs for enriching his repertoire.

His style of performance was unique as he used to play with a strong aesthetic sense. He enjoyed playing with *upaj* (improvisations) and preferred it rather than composed pieces.

He taught many students. The author of this article, Phillip of U. S. A., Tribhuvan Upadhyay of Varanasí, Manik Munde from Maharashtra are some names deserving notice.

He made one foreign trip in 1962 when he visited Thailand for solo performance on pakhāvaj. He accompanied stringed instruments and dhrupad singing with equal ease and dexterity and provided accompaniment to all the leading artistes of the country. Some of the names are Ustad Ali Akabar Khan, Pt. Gopal Krishna, Pt. Siyaram Tiwari, Pt Ram Chatur Mallik, Vidur Mallik, Pt. Hari Shankar Misra, Prof. N. C. Bural, Sri Dhiren Babu and Late Pt. Lal Mani Misra. He was also a good singer of dhrupad and used to sing while training his instruments in providing accompaniment.

He was well versed in both the famous Gharānās of Pakhāvaj associated with Kodau Singh and Nana Phanse. His co-operation and patronage was available to the Dhrupad Mela, Varanasi since its inception in 1975. He was the Mahant of Akhārā Goswami Tulsi Das. He used to provide training in wrestling in the Akhārā in the mornings and teach pakhāvaj in the evenings.

He passed away on November 28, 1980.

स्व० पं० मक्खनलालजी पखावजी

दिनेश प्रसाद

व्रजभूमि संगीत के प्रमुख केन्द्रों में से अन्यतम है और वहाँ के मन्दिरों में एवं संगीत-घरानों में पखावज का स्वर गुंजित रहा है। पखावज का आज भी जिन क्षेत्रों में स्थान बना हुआ है उनमें व्रजभूमि प्रमुख है। ऐसी व्रजभूमि के प्रसिद्ध पखावजी मक्खनलालजी का जन्म सन् १८७६ ई० के लगभग मथुरा में हुआ था। आपने अपने कला-चातुर्य तथा कला-माधुर्य द्वारा संगीत जगत् में जो प्रसिद्धि प्राप्त की थी उससे संगीत-प्रेमी परिचित हैं। आपका जैसा नाम था, वैसा ही काम भी था; आपका हाथ मक्खन जैसा ही मधुर और मुलायम था। बोलों की मधुरता के कारण आपके वादन में खूब तय्यारी मालूम होती थी। आपके पिताजी का नाम श्रीतोतारामजी था। आपको मृदंग की शिक्षा मथुरा के ही प्रसिद्ध पखावजी स्व० टीकारामजी से प्राप्त हुई थी। टीकारामजी को मृदंग की शिक्षा श्रीगंगारामजी से प्राप्त हुई थी जो बाबू जोधसिंह जी के शिष्य थे। बाद में आपने पंजाब के प्रसिद्ध "धुक्कड़बाज" भवानीशंकरजी से शिक्षा ली। भवानीशंकरजी पखावज भी बहुत सुन्दर बजाते थे। उन्हें पखावज के बहुत से बोलों की जानकारी थी। पश्चात् जब मक्खनजी १८९५ में कलकत्ता गये तो वहाँ आपकी मुलाकात उस समय के प्रसिद्ध पखावजी स्व० मदनमोहनजी से हुई तथा वहाँ पर आप दोनों का आपस में पखावज के बोलों का आदान-प्रदान हुआ।

१८९५ से आप कलकत्ता के साँवलियाजी के मन्दिर में लगभग १० वर्षों तक रहे थे। वहीं पर स्व० इमदाद खाँ साहब एवं अघोर बाबू चक्रवर्ती तथा और भी कई कलाकारों के साथ आपकी साथ-संगत होती रहती थी। इसके पश्चात् आपने करीब १५-२० वर्षों तक पूरे भारत में मृदंग-वादन-कला का देशी रियासतों एवं संगीत सम्मेलनों में प्रदर्शन करके धन और यश दोनों ही प्राप्त किया। उस समय के प्रसिद्ध सरोद-वादक उस्ताद हाफ़िज़ अली खाँ साहब ने आपको "रुस्तमे हिन्द" का खिताब दिया था। उस्ताद फ़ैयाज खाँ तो आपके पखावज पर बहुत ही मुग्ध थे। लखनऊ के मैरिस कालेज के प्रिन्सिपल श्रीरतनजंकरजी ने आपके पखावज वादन से खुश होकर ५०० ग्राम का चाँदी का मेडल प्रदान किया। आपने बाँदा रियासत के पखावजी श्री शम्भूप्रसाद तिवारी को जुगलबन्दी में परास्त किया था, उसके पश्चात् वहाँ दो घंटे तक बांदा दरबार ने आपका पखावज-सोलो सुना था। आप कानपुर में मनीराम की बगिया में प्रतिवर्ष जन्माष्टमी पर बुलाये जाते थे जहाँ बनारस के प्रसिद्ध गायक छोटे रामदास जी के साथ खूब संगत होती थी। रामदासजी के साथ आपको भी महाराजा रामपुर के यहाँ बराबर बुलाया जाता था। आपका

पखावज-वादन महाराजा खनिया-धाना झांसी, महाराजा अलवर, महाराजा बांदा के यहां पर भी हुआ। मथुरा के चन्दनजी चौबे के साथ तो आप बराबर कार्यक्रमों मे जाया करते थे। सन् १९२८-२९ में आप वाराणसी में भी बजाने आये थे।

उस समय के सभी ध्रुपद-गायक, एवं तन्त्रीवादक आपकी संगति के लिए लालायित रहते थे। आप अत्यन्त स्वाभिमानी, सरल और उदार स्वभाव के व्यक्ति थे।

जब आपकी आयु ४० वर्ष की थी तब आप बम्बई आ गये। वहाँ पर आपने संगीत-प्रेमी एवं धनी सर गोकुलदास पासखा के यहाँ माधव बाग मन्दिर में लगभग २५ वर्षों तक नौकरी की थी। बुढ़ापे में भी आप युवकों की सी स्फूर्ति और उत्साह के साथ पखावज बजाते थे। बाद में दमा की शिकायत हो जाने के कारण आप मथुरा वापस आ गये और १९ फरवरी सन् १९५१ को ७१ वर्ष की आयु में आपका स्वर्गवास हो गया।

मक्खनजी अपने समय के अति लोकप्रिय एवं विद्वान् पखावजी थे। आपकी शिष्य-परम्परा में आपके पुत्र स्व० गिर्राज प्रसाद, शंकर राव शिन्दे अपेगाँवकर, पीतम जी, बाबूलाल पखावजी एवं छुट्टन लालजी हैं। इनमें शंकरराव शिन्देजी वरिष्ठ हैं। शिन्देजी ने भी भारत के सभी विख्यात संगीत सम्मेलनों में पखावज-सोलो एवं संगति द्वारा श्रोताओं को अपने गुरु के समान ही मंत्रमुग्ध किया है। आपके टी० वी० पर भी कार्यक्रम आते रहते हैं। आपको भारत सरकार द्वारा सन् १९८७ में 'पद्मश्री' उपाधि द्वारा सम्मानित किया गया है। मथुरा में ही सन् १९२८ में जन्में श्री बाबूलाल पखावजी भी मक्खनजी के योग्य शिष्यों में से हैं। आपने देश में ही नहीं, विदेश में भी अपने पखावज वादन से अपने गुरु का तथा अपने देश का नाम ऊँचा किया है। आप वाराणसी से आकाशवाणी के कलाकार भी हैं।

स्व० मक्खनजी के शिष्यों के शिष्यों की परम्परा में इस समय श्री शंकरराव शिन्देजी के पुत्र उद्धवराव शिन्दे पखावज अच्छा बजा रहे हैं और अपने पिता के पदचिह्नों पर चल रहे हैं। श्री बाबूलाल पखावजी के शिष्यों में उनके पुत्र श्री दिनेश प्रसाद अच्छा पखावज वादन कर रहे हैं।

LATE Pt. MAKKHAN LAL JI PAKHĀVAJĪ

DINESH PRASAD

(Editor's Summary)

The illustrious pakhāvajī Makkhan Lalji was born in Mathura around 1876. His performance on pakhāvaj was as soft and sweet as his name *Makkhan* (butter). He received primary training in music from Ṭikā Rāmjī of Mathura who was a very accomplished pakhāvaji. Tīkā Rāmjī was trained by Gaṅgā Rāmjī who in turn was a disciple of Babu Jodh Singhji. Laler Makkhanji learnt from Bhavāni Shankarjī who was well known as 'dukkaṛbāj' (performer on *dukkar*) but was also a good pakhāvaj player. In 1895 Makkhanji went to Calcutta and met Madan Mohanji the famous pakhāvaji of his times; an exchange of repertoire of pakhāvaj compositions took place between the two.

He served in the Sāṃvaliyājī temple at Calcutta for about ten years. There he came in contact with Imdad Khān, Aghor Babu Chakravartti and other musicians whom he used to accompany in performances. After that he toured extensively in north India and earned money and fame. The famous sarod player Ustad Hafiz Ali Khān gave him the title 'Rustam-i-Hīnd' and Shri S. N. Ratanjankar, Principal Marris College gave him a heavy silver medal. The main centres of his professional encounters were Banda, Kanpur, Rampur, Jhansi, Alwar, Varanasi and of course, Mathura. The singers and instrumenlalists (players of stringed intruments) of his times craved for accompaniment by Makkhanjī.

At the age of 40 he came to Bombay and served in the Madhav Bagh Temple for about 25 years. He returned to Mathura later on account of ill health caused by asthma. He breathed his last on February 21, 1951.

The main students of Makkhanji are his late son Giri Raj Prasad, Shanker Rav Shinde Apegaonkar, Pitamji, Babulal Pakhāvaji, and Chuttanlalji. Shanker Rao Shide is seniormost and best known among them. Among the students of his students, Uddhav Rao Shide (son of Shanka Rao) and Dinesh Prasad (son of Babulalji) deverve notice.

THE DAGAR TRADITION : VOICE AND TONE

RITWIK SANYAL

In my previous article on the Dagar Tradition (Dhrupad Annual 1986), I briefly described the family history, genealogy and the main musical characteristics followed in the oral tradition viz. ten *svara-lakṣaṇa*-s for the voice and ten *svara-lakṣaṇa-s* for Rudra Viṇā playing.

Here, I would like to continue my observations on voice and some aspects of tone (intonation, śruti). For these I drew upon the oral information from several years of training that I had with Ustad Zia Mohiuddin Dagar and his brother Ustad Zia Fariduddin Dagar. I also give my own comments trying to relate these to some interesting parallel concepts from the textual tradition of *Saṅgīta Śāstra*.

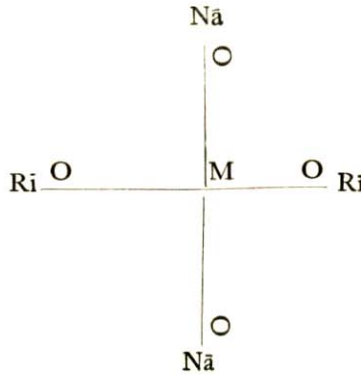
Voice. The dagars give utmost importance to voice training. In the initial stage, voice culture for a few years creates an aesthetic awareness for the voice, the various centres in the body from where the sound emerges, proper intonation, correct practice by learning the good qualities (*guṇa*-s) and avoiding the mistakes (*doṣa*-s), various musical exercises (*alaṅkāra*-s, *palṭā*-s) and other methods of voice culture depending on the needs of the individual disciple.

Zia Mohiuddin Dagar prescribes the *mandra sādhana*, beginning with forty-one days of practising the *mandra* notes upto *mandra ṣaḍja*, popularly known as *cillā*. Several such *cillā*-s have to be sung and the lower the voice goes, the easier the singing of the higher tones becomes. In fact it is the best means to enrich the voice in quality and make it sonorous and resonant.

In the Dagar tradition, the voice and the rudra viṇā go together and there have been several exchanges complementing each other. They treat the voice as *daivī-vīṇā*; in fact a good beenkar in the Dagar tradition begins his training with singing and is also a proficient singer. During my training, my Ustad Zia Mohiuddin Dagar, who is the only beenkar in the family, did show several *been* techniques which could be beautifully employed in singing. The right intonation of OM, subtle *gamaka*-s and systematic *joḍ* and *jhālā* techniques were imbibed by me closely following the rudra-viṇā playing.

Ustadji uses four important centres of the body for proper voice production. They are the navel (*nābhistha*), the heart or chest cavity

(*hṛdastha*), the larynx or vocal cord (*kaṇṭhastha*) and the head (*śirṣastha*). Every centre has its own role to play, highlighting some important embellishments (*gamaka*-s). We were specifically trained how to sing a particular note either from one centre or combining two or more centres. For a dense and compact (*ghana*) note, heart and larynx make the note perfect. In some special ornaments like *lahak* and *hudak*, the note is pulled from the navel with extra breath force and this recalls a bit of yogic practice. The Dagars use the nasalised notes (like *mudrita gamaka*) with utmost perfection and unlike others who overdo it to the point of defect (*sānunāsika doṣa*). The OM or Nūm sound is sung almost conch-like (*śaṅkha-dhvani*) and the roundness of the tone resembles the rudra-vīṇā sound.

The long vowels ā, ī and ū in the form of *ālāp* syllables *nā*, *rī* and nūm are vertical. horizontal and round or spiral respectively in the various vocal centres. The *anusvāra* or *makāra* of Om or Nūm is at the centre of the circle.

This visual representation given above makes us more aware of the position and nature of the tone that is produced at the different centres of the body during voice training. The vibrant and conch-like '*num*' at the upper '*sa*' of the Dagarvani rendering with the lips closed gives an existential feeling of the *nāda-bindu*. It also occurs at the last stage of the *ālāp*, as if we have reached our destination and the long journey with all the myriad tonal patterns is going to end.

The Dagars do not use head voice and consider it artificial or unmusical. But they do make judicious use of pressed voice at the upper register (like falsetto in Western Music) with the help of the lower note pulled upwards in such a way that the note would appear clear.

Tone. Right intonation (*uccāraṇa*) is essential in singing a tone or melodic phrase. The Dagars use the term '*uccāraṇa*' as we use it in

language and speech for correct intonation. It is a general quality of how clear and how inflected a tone should be in a melody. The inflections change according to the *rāga*. For example, the intonation of the same *komal ga* varies in Darbāri, Toḍī, Bhairavī, Kāfī and Miyān kī Malhār. In fact, we can demonstrate the microtonal differences and that demands very subtle vacillations, almost like weaving silk. *Saṅgīta Śastra* speaks of *kākubheda* like svarkāku, rāgakāku, yantrakāku, deśakāku and so on.

In the Dagar tradition, not only tones but melodic phrases (sthāya) of a rāga have subtle variations. My Ustadji would emphasize on *vazan* of a tone which is the sense of proportion in uttering a melodic phrase. The tone or the tonal phrase should neither be more inflected nor less inflected. Analogy from cooking makes the point clear. A good curry needs the right amount of salt or spice; anything more or less destroys the taste. This also demands balance (*andāz*).

The Dagar Tradition admits the infinite possibility of *śruti* (*ananta-śruti*). In practice, a tone is divided into seven parts. Keeping the main note at the centre, we have three notes below viz. *komal, komaltara, komaltama* and three notes above viz. *tīvra, tīvratara, tīvratama.* Ustadji taught me to actually sing the smallest possible and audible intervals (that is the literal meaning of *śruti*) with utmost perfection. It is like seeing an object under a microscope. It is a painter, unlike a common man, seeing an object with the shades of a particular colour, its hues and tints.

Ustad Zia Fariduddin Dagar is a strong adherent of the 22-*śruti* system as given in Bharata's Nātyaśāstra. In fact he can not only ostensively define the 22-śruti-s but sing many more tonal shades in accordance to a relevant rāga phrase. I had the good fortune to be trained by him for a few years and also to sing with him as his partner. I have heard him sing such exact tones that several trials of the same tone would indicate the same frequency measurements. Once a western musicologist came with a sophisticated electronic *śruti* harmonium to demonstrate it before Zia Fariduddin Dagar; he sang the subtle microtonal shades of '*śuddha ga*' distinguishing Jaiijaiwanti, Bhupali, Yaman and Śaṅkarā in the ascending order respectively. The harmonium appeared almost defunct and the musicologist realised the limitation of machine over unlimited creative possibilities of the human mind.

Ustad Zia Fariduddin Dagar doesn't consider *sa* and *pa* as *acala* and in typical Dagarvānī rāgas like *vardhanī*, *pañcamakośa* and *śrī* the *cala* notes *sa-pa* are cearly indicated. It gives us a buoyant feeling when

he sings the moving *pancama* and *ṣaḍja*. The *āndolita svara* is so subtle, yet so clear. The different pitch levels of a particular note in different *rāgas* are convincingly demonstrated. It is partly determined by how the note is approached and quitted. By thorough training a precise and correct pitch of each each note becomes possible. The Dagars therefore depend solely on the *tānpurā* drones with its overtones. They choose the *rāga* sometimes according to the overtones they naturally hear on the tānpurā. They are particularly careful about the pristine purity of the notes and do not use secondary accompanying instruments.

डागर परम्परा : कण्ठ और स्वर

ऋत्विक् सान्याल

(सम्पादिका–कृत सार–संक्षेप)

१९८६ के प्रथम ध्रुपद वार्षिकी अंक में लेखक ने डागर परम्परा के वंशानुक्रम और वाचिक परम्परा के अनुसार स्वीकृत कण्ठगत और रुद्रवीणागत दस-दस लक्षणों का वर्णन किया था। प्रस्तुत लेख में कण्ठ और स्वर (उच्चार, श्रुति) के कुछ पहलुओं पर विचार किया गया है। इस विचार का आधार है लेखक द्वारा अनेक वर्षों तक उस्ताद ज़िया मोहिउद्दीन डागर और उनके भाई उस्ताद ज़िया फरीदुद्दीन डागर से प्राप्त शिक्षण और स्वानुभव।

कण्ठ—डागर परम्परा में कण्ठ-संस्कार पर बहुत बल दिया जाता है। कण्ठ के प्रति सौन्दर्य-बोधात्मक जागरूकता और शरीर में स्थित उन केन्द्रों (मर्मस्थलों) की जानकारी जिनसे ध्वनि का उद्भव होता है और सही स्वारोच्चार, ये इस 'संस्कार' या शिक्षण के उद्देश्य हैं। सही अभ्यास की रीति, दोषों को त्याग कंठ गुणों का विकास, अलंकार-पल्टे और एक-एक शिष्य को विशेष आवश्यकता के अनुसार कण्ठ संस्कार के विशेष ढंग—ये सब इस शिक्षण के अंग हैं।

मन्द्रषड्ज तक पहुँच कर 'मन्द्र-साधना' का इकतालीस दिन का अभ्यास, जिसे 'चिल्ला' कहते हैं, विशेष रूप से विहित है। कई चिल्ले कराये जाते हैं। कण्ठ स्वर को समृद्ध करने, अनुरणन उत्पन्न करने का यह उत्तम उपाय है।

डागर परम्परा में कण्ठ और रुद्रवीणा सहगामी माने जाते हैं और दोनों के बीच परस्पर-पूरक आदान-प्रदान होते रहे हैं। लेखक के गुरु उस्ताद ज़िया मोहिउद्दीन डागर जो कि डागर-वंश में अकेले बीनकार हैं, उन्होने लेखक को बीन के कई 'वादन-भेद' बताए जिन्हें कण्ठ में सुन्दर रीति से प्रयुक्त किया जा सकता है। ॐ के सही उच्चारको, सूक्ष्म गमकों और रीतिसम्मत जोड़झाला को लेखक ने रुद्रवीणा के 'अनुकरण' पर साधा है।

ध्वनि (sound) निकालने के शरीरगात चार प्रमुख केन्द्रों का प्रयोग उस्तादजी करते हैं; ये हैं—नाभिदेश, हृदस्थ, कण्ठस्थ और शीर्षस्थ। प्रत्येक केन्द्र को अपनी भूमिका है। किसी एक स्वर को एक केन्द्र से अथवा दो या अधिक केन्द्रों के 'संयोग' से निकालने का ढंग सिखाया जाता है। 'घन' स्वरोच्चार के लिए हृदय और कण्ठ स्थान का संयोग उपयोगी होता है। लहक या हुदक जैसे गमक-प्रयोगों के लिए स्वर को नाभि से खींचा जाता है और अधिक 'प्राण'

(श्वास)-बल का प्रयोग होता है। आनुनासिक स्वरों (शास्त्रोक्त मुद्रित गमक) का प्रयोग डागर परम्परा में परिशुद्ध रूप से किया जाता है और उसे सानुनासिक दोष बनने से बचाया जाता है।

आ, ई, ऊ ये तीन दीर्घ स्वर जो आलाप के 'पदों' ना, री, नूम् में जुड़ते हैं, क्रमशः खड़ी (vertical) पड़ी (horizontal) और चक्रिक अथवा कुण्डली (spiral) की गति से विभिन्न केन्द्रों में संचरण करते हैं। ॐ या नूम् का मकार या अनुस्वार इस 'चक्र' की 'नाभि' (केन्द्र) में है।

तार षड्ज पर डागरबानी का शंख के सदृश निनादित 'नूम्' नाद-बिन्दु के अस्तित्व का बोध जगाता है। आलाप के अन्तिम चरण में भी यह परिपूर्णता का बोध कराता है, मानो गन्तव्य पर पहुंच गए हों।

डागर शीर्षस्थ ध्वनि का प्रयोग नहीं करते हैं, क्योंकि वे उसे कृत्रिम समझते हैं। किन्तु वे तार स्थान मे दबी आवाज़ का सविवेक प्रयोग अवश्य करते हैं, (पाश्चात्य संगीत में 'फाल्सेटो' के सदृश), जिसमें स्वर को नीचे से ऊपर इस प्रकार खींचा जाता है, जिससे उसकी स्पष्टता निखर उठे।

स्वर—स्वर या स्वर-संचार (phrase) का सही उच्चारण अत्यावश्यक है। डागर 'उच्चारण' शब्द का उसी प्रकार प्रयोग करते हैं जिस प्रकार भाषा में किया जाता है। इस 'उच्चारण' में स्वर की स्पष्टता और 'काकु' का अर्थ अन्वित है। स्वर का 'काकु' राग के अनुसार बदलती हैं। उदाहरण के लिये कोमल 'ग' की 'काकु' दरबारी, तोडी, भैरवी, काफ़ी और मियाँ की मल्हार में भिन्न रहती है। संगीतशास्त्र में स्वरकाकु, रागकाकु, यन्त्रकाकु, क्षेत्रकाकु, देशकाकु के रूप में काकुभेद का निरूपण है। (द्रष्टव्य संगीत रत्नाकर प्रकीर्णक अध्याय)।

केवल स्वर के ही नहीं, 'स्थाय' (melodic phrase) के उच्चारण के भी सूक्ष्म भेदों की चर्चा डागर-परम्परा में की जाती है। 'स्थाय' में स्वर के 'वज़न' की चर्चा की जाती है, जिस का अर्थ है स्थाय के उच्चारण में सन्तुलन। पाक-कर्म के सदृश इसे समझा जा सकता है। 'व्यंजन' के सही पाक में नमक, मसाले आदि का उचित मात्रा में 'संयोग' आवश्यक होता है; वैसा ही सन्तुलन 'स्थाय' के उच्चार में अपेक्षित होता है।

डागर-परम्परा में श्रुति की अनन्त सम्भावनाओं का स्वीकार है। प्रत्येक स्वर के सात भेद माने जाते हैं। मुख्य स्वर को केन्द्र में रख कर कोमल, कोमलतर और कोमलतम—ये तीन नीचे और तीव्र, तीव्रतर और तीव्रतम—ये तीन ऊपर भेद माने जाते हैं। जिस प्रकार चित्रकार रंग को उसकी विभिन्न छाया (shades) में देखता है, वैसे ही स्वर को सूक्ष्मदर्शी यन्त्र (microscope) में रख कर देखने जैसी प्रक्रिया 'श्रुति' में रहती है।

उस्ताद ज़िया फ़रीदुद्दीन डागर बाईस श्रुति-व्यवस्था, जो कि नाट्यशास्त्र में निरूपित है, के प्रबल अनुयायी हैं। वे न केवल बाईस अपितु उस से अधिक सूक्ष्म अन्तराल प्रत्यक्ष गा कर दिखा सकते हैं। वे 'स' और 'प' को भी अचल नहीं मानते। इन दोनों स्वरों के 'चल' रूप का उनके द्वारा निरूपण बड़ा आह्लादकारी होता है। स्वर के 'ग्रह' और 'मोक्ष' यानी 'आरम्भ' और 'अन्त' का बड़ा महत्त्व है। डागर तानपुरा के 'स्वर' और अनुनादों (overtones) को ही आधार बना कर गाते हैं, किसी अन्य सहकारी वाद्य का ग्रहण नहीं करते।

DHRUPAD NEWS

RITWIK SANYAL and JOSP BOR

Here is the Annual Report of the several dhrupad festivals held during the year February 1988 to January 1989.

1. **Varanasi–Feb.' 88**. The 1988 dhrupad mela was the 14th consecutive annual. This was held on the 15th and 16th of Feb as the rains washed away the venue on the 14th Feb, the opening day of the festival organised by the Maharaja Banaras Vidyamandir Trust at Tulsighat, Varanasi. The mela was inaugurated by Maharajkumar Anant Narain Singh on the 15th Feb. Also present on the dais were Dr. Raghunath Singh, Mahant Professor Veerbhadra Mishra and Professor Sumati Mutatkar, eminent dhruped singer from Delhi. They all emphasised the importance of dhrupad and the need to propagate dhrupad on different levels of musical activities. Like all previous years, Professor Veerbhadra Mishra, the mahantji of Akhara Goswami Tulsidas made all arrangement for the mela and did the management faultlessly, this year too. Sincere thanks also go to devoted workers such as Shri Chhannulalji and Shri Maheshwar Jha for lending their hands all through the festival.

The vocalists, instrumentalists and pakhawajis who performed at the mela were : Smt Sumati Mutatkar, Smt Aparna Chakravarty, Pt Siyaram Tiwari, Pt Mahadev Mishra, Shri Abhayanarayan Mallik, Ritwik Sanyal, Pawar Bandhu, Shri Vidur Mallik, Ustad Asad Ali Khan, Pt Jyotin Bhattacharya, Shri Asit Bannerji, Raja Chhatrapati Singh Shri Arun Bhattacharya, Shri Gopal Shankar, Shri Ram Kumar and Shri Prem Kumar Mallik, Shri Gundecha Bandhu, Shri Gopal Chandra Pal, Shri Brijbhushan Goswami, Shri Raghuvir Mallik, Shri Laxminarayan Pawar, Shri Ramji Upadhyaya, Shri Manik Munde, Shri Shrikant Mishra, Shri Babulal Pakhawaji, Shri Vibhuti Nath Mishra, Shri Tribhuvan Upadhyay, Sri Ram Kumar Pathak, Shri Rajesh Chaturvedi Shri Gorakhnath Das and Shri Saket Maharaj.

2. **New Delhi–Feb.'88.** The Dhrupad Society-Delhi organised its 4th Dhrupad Samaroh in Delhi, (Feb 12-14) and presented the following artistes on its platform : Pt Gopal Krishna (vicitravina), Ustad Fariduddin Dagar (vocal), Pt Laxman Bhatt Tailang (vocal), Pt Abhay Narayan Mallik (vocal), Ustad Shamsuddin Faridi Desai (rudravina) and the Dagar Brothers (vocal) the founders of the Society.

3. **Jaipur–Sep. '88** : The Dhrupad Society presented its 7th Behram Khan Dagar Dhrupad Samaroh from 28th Sept to 1st Oct at Maharani College Auditorium, Jaipur. The dhrupad singers were Ustad Sayeeduddin Dagar, Pt. Bidur Mallik, Pt. Abhay Narayan Mallik, Smt. Geeta Deb, Dagar Bandhu, Dr. Ritwik Sanyal, Ustad Fahimuddin Dagar; the singers were accompanied on the pakhawaj by Pt. Gopal Das, Pt. Bal Krishna, Swami Ram Kishore Das and Shri Mohan Shyam Sharma.

4. **Tikamgarh–Oct.' 88** : A two-day dhrupad festival organised by Ustad Allauddin Khan Sangeet Akademi, Bhopal under the auspices M. P. Govt was held on Oct 28-29 at Tikamgarh. The samaroh was very successful because of the inspired management by Smt. Asgari Bai of Tikamgarh, herself a dhrupad singer. The artistes were Shri Arunkumar Mishra of Champaran (vocal), Shri Shamsuddin Faridi Desai, Ghaziabad (Been), Smt Asgari Bai (vocal), Shri Ritwik Sanyal from Varanasi (vocal), Raja Chhatrapati Singh, Bijna (pakhawaj), Ustad Sayeeduddin Dagar from Pune (vocal), and Pt. Siyaram Tiwari, Patna (vocal). The accompanists on the pakhawaj were Sri Laxminarayan Pawar, Indore, Shri Srikant Mishra, Varanasi and Shri Prithviraj Kumar Singh, Darbhanga.

5. **Mandu–Nov. '88** : An inaugural festival of Dhrupad and Kathak was held at Jahaz Mahal, Mandu from the 25th Nov to the 27th Nov 88 under the auspices of M P Kala Parishad. The dhrupadiyas were Dagar Brothers (vocal), Ustad Zia Mohiuddin Dagar (Been), Gundecha brothers (vocal). The kathak dances were performed by Ms Prerana Shrimali, Veronique Azan and Pt. Durgalal.

6. **Indore–Dec. '88** : A 3-day dhrupad samaroh was organised by Dhrupad Kala Kendra, Indore under the able management of Pawar Brothers from the 7th to 9th December. The participants were Ramdasji Sharma, Bombay (pakhawaj), Ustad Rahmat Ali Khan, Bhopal (sarod), Ustad Asad Ali Khan, Delhi (rudravina), Swami Pagal Das, Ayodhya (Pakhawaj), Ustad Sayeeduddin Dagar, Pune (vocal), Raja Chhatrapati Singh, Bijna (pakhawaj), Ustad Zia Fariduddin Dagar, Bhopal (vocal). The accompanists were Pt Laxminarayan Pawar, Shri Gopal Das, Shri Moinuddin Khan, Shri Gauri Shankar and Smt Chatterji.

7. **Gwalior–Dec. '88** : The annual Tansen Samaroh included dhrupad vocal concerts by Ustad Zia Fariduddin Dagar and Gundecha Brothers both from Bhopal and Ustad Sayeeduddin Dagar from Pune.

Activities Abroad. Dhrupad was performed as the first item on the inaugural day of the Festival of India in Japan by the Dagar Brothers, Ustads Zaheeruddin and Faiyyazuddin. The Dagar Brothers participated in the second Temenos Conference organised at Dartington (UK) in October 1988 under the theme 'The Sacred in Traditional Art Forms'. Ustads Zia Mohiuddin Dagar and Fariduddin Dagar gave two concerts for the Radio France and Ustad Fariduddin Dagar assisted by his student gave a ten day workshop for French students in South France in July 1988. Phillippe Falisse, a Belgian national settled in Delhi gave a concert tour in France and Belgium in June 1988; Ritwik Sanyal's UK dhrupad-yatra already reported in the last year's Annual ended in Feb. 1981. A Dhrupad Society is in the making in Tokyo.

Other Activities. The Dagar Brothers performed during the International Human Unity Conference held in Delhi in Nov. 1988. Hundreds of participants representing various religious movements gathered in the Conference.

Ustad Aminuddin Dagar, Ustad Fahimuddin Dagar, Usad Asad Ali Khan, Ustad Zia Mohiuddin Dagar, Ustad Sayeeduddin Dagar and Gundecha Brothers performed for SPICMACAY in various venues all over India.

There has been increasing popularity of dhrupad on different levels of musical activity and the press has taken note of it in many ways. The Times of India, for example, in its Dec. 21, 1985 issue of Fashion Supplement at page VII had listed 50 items of OUT and IN regarding our lifestyles, attitudes, personalities, creative arts, living etc. In the list, item No. 33 outlists Khyal and enlists DHRUPAD. Some noteworthy articles were published. In the first issue of SUNDARAM, a publication brought out by the North Central Zone of Cultural Centre, Allahabad, the cover story is dedicated to Dhrupad. The Illustrated Weekly of India, Bombay published a well documented article on the Dagarvani with interview of Ud. Aminuddin Dagar in its Nov. 13-19, 1988 issue. SURYA, Delhi published a comprehensive interview of Dagar Brothers.

Awards. 1. The recipients of the Swati-Tirunal Cash prizes (worth Rs. 3000/- each) for 1987 awarded by Maharaj Banaras Vidya Mandir Trust from the Endowment Fund of Travancore were : Ustad Asad Ali Khan (been), Smt. Sumati Mutatkar (vocal), and Ud. Fahimuddin Dagar (Vocal).

2. The Sangeet Natak Akademi award was given to Pt. Pagaldas (pakhawaj) for the year 1988.

3. Shri Nana Panse award (1988) for pakhawaj was given to Shri Ramdas Sharma of Bombay by the Dhrupad Kala Kendre, Indore.

The Netherlands-March '88. Mr Yvan Trunzler, a disciple of Ustads Zia Mohiuddin Dagar and Fariduddin Dagar, was invited by ISTAR Nederland to give vocal classes in *dhrupad* style on a regular basis at the School of Indian Music and Dance (Amsterdam) and the Rotterdam Conservatory. With over a thousand students, the Rotterdam Conservatory, directed by Mr John Floore, is the largest college of music in the Netherlands. The Rotterdam Conservatory has initiated a professional training course in Hindustani vocal (*dhrupad* and *khyal*) and instrumental music (*sitar, sarangi, tabla* and *pakhavaj*). Founded in 1987 by Dr Joep Bor, the Department of Indian Music at Rotterdam is the first of its kind in the Western world. The five or six year course also includes such subjects as the history and theory of Indian music, Western music theory, ethnomusicology and Hindi. Regular guest teachers include Ud. Ali Akbar Khan, Pt. Ram Narayan, Ud. Latif Ahmed Khan, Pt. Vinay Chandra Maudgalya and Mr Arvind Parikh. Ud. Zia Mohiuddin Dagar heads the *dhrupad* section in Rotterdam and will spend a month in the Netherlands every year to check on the progress of the students and give further guidance to the teachers.

France—Since 1986 private classes and summer workshops (organized by ISTAR France, Marseilles and Chakra Centre, Laroche St. Secret) in *dhrupad* singing, instrumental music (*rudra vina, sitar* and *surbahar*) and percussion (*pokhavaj*) have been conducted by Mr Yvan Trunzler, Mr. Philippe Bruguiere and Mr John Boswell respectively.

CONCERTS

May-June 1987 : European tour of the Dagar Brothers from Delhi (Uds. Zahiruddin and Fayazuddin Dagar), organized by the Dhrupad Society (Paris). They performed in France (at the Theatre du Rond Point, Paris), Great Britain, The Netherlands (at the Mozes en Aaronkerk, Amsterdam), Germany and Switzerland.

May-June 1988 : European tour of Uds. Zia Mohiuddin and Zia Fariduddin Dagar from Bombay, organized by ISTAR Nederland. They were accompanied on *pakhavaj* by Srikant Misra and John Boswell, and performed in Amsterdam (15 May, Mozes en Aaronkerk), Paris (26-27 May, Radio France), Lille (28 May), Madrid (13 june, sponsored by the ministry of Culture) and Suze la Rousse, France (13 July, Chakra Çentre).

Main *dhrupad* recitals by Western musicians trained in India—Yvan Trunzler (vocal), Philip Bruguiere (*rudra vina*) and John Boswell (*pakhavaj*) : Lille, France (15 Nov. '87), Geneva, Switzerland (12 March '87 : Musée d'Ethnographie), Paris (20 Oct. '88 : Musée Guimet, with *sarangi* accompaniment by Joep Bor). The same group (without *rudra vina* but with *sarangi*) performed in the Netherlands : Amsterdam (11 March '88 : Soeterijn theatre, Royal Tropical Institute), Utrecht (12 March '88 : Rasa) and Rotterdam (13 March : de Evenaar, Ethnographical Museum). Lecture demonstrations : on Indian voice training by Yvan Trunzler and Dr Wim van der Meer (8 May '88 : Royal Tropical Institute, Amsterdam); on the Indian art of improvization by Dr. Joep Bor and Yvan Trunzler (14 & 21 December '88, Hilversum Conservatory).

ध्रुपद समाचार (सन् १९८८)

ऋत्विक् सान्याल और यूप बोअर

(सम्पादिका—कृत सार-संक्षेप)

१. **वाराणसी**— १९८८ का चौदहवाँ ध्रुपद मेला प्रोफ़ेसर वीरभद्र मिश्र के कुशल निर्देशन में श्री छन्नूलालजी तथा श्री माहेश्वर झा जैसे समर्पित कार्यकर्ताओं के परिश्रम से सफलतापूर्वक सम्पन्न हुआ। महाराजकुमार श्री अनन्त नारायण सिंह ने १५ फ़रवरी को उद्‌घाटन किया।

२. **नई देहली**—ध्रुपद सोसाइटी ने दिल्ली में १२-१४ फरवरी को चौथा ध्रुपद समारोह आयोजित किया।

३. **जयपुर**—२८ सितम्बर से १ अक्टूबर तक महारानी कॉलेज के सभागार में सातवाँ बेहराम खां डागर ध्रुपद समारोह सम्पन्न हुआ।

४. **टीकमगढ़**—मध्य प्रदेश शासन के संस्कृति विभाग के अन्तर्गत अलाउद्दीन खां संगीत अकादमी, भोपाल द्वारा आयोजित द्विदिवसीय ध्रुपद समारोह २८, २९ अक्टूबर को टीकमगढ़ में सम्पन्न हुआ।

५. **माण्डू**—मध्य प्रदेश कला परिषद् द्वारा आयोजित ध्रुपद और कथक का प्रथम समारोह २५ से २७ नवम्बर को सम्पन्न हुआ।

६. **इन्दौर**—७ से ९ दिसम्बर तक इन्दौर के ध्रुपद कला केन्द्र द्वारा आयोजित त्रिदिवसीय ध्रुपद समारोह सम्पन्न हुआ।

७. **ग्वालियर**—दिसम्बर में सम्पन्न तानसेन समारोह में ध्रुपद गायन के लिए भोपाल से उस्ताद ज़िया-फ़रीदुद्दीन डागर और गुण्डेचा बन्धु एवं पूना से उस्ताद सईदुद्दीन डागर को सम्मिलित किया गया।

विदेशों में ध्रुपद

जापान में भारत समारोह के उद्‌घाटन में डागर बन्धु उस्ताद जहीरुद्दीन और फ़ैय्याजुद्दीन द्वारा प्रथम चरण के रूप में ध्रुपद गायन प्रस्तुत हुआ। टोकियो में ध्रुपद सोसाइटी की स्थापना की जा रही है। अन्य कुछ गतिविधियाँ निम्नलिखित हैं—

(१) **डार्टिंग्टन** (यू० के०) में अक्तूबर में "परम्परागत कला-विधाओं में धार्मिक तत्त्व" को ले कर आयोजित द्वितीय तेमेनोज़ परिषद् में डागर बन्धुओं ने भाग लिया।

(२) उस्ताद ज़िया-मोहिउद्दीन डागर और फ़रीदुद्दीन डागर ने रेडियो फ्रांस के लिए दो कार्यक्रम दिए।

(३) जुलाई में उस्ताद फ़रीदुद्दीन डागर ने अपने विद्यार्थी ईवान ट्रंज़लर के सहयोग से दस दिन की एक ध्रुपद कार्यशाला दक्षिण फ्रांस में चलाई।

(४) बेल्जियम के फ़िलिप फ़ालिसे, जो कि दिल्ली में बसे हुए हैं, ने फ्रांस और बेल्जियम में ध्रुपद-गायन के लिए जून में दौरा किया।

पुरस्कार—१. स्वाति तिरुनाल नकद पुरस्कार (प्रत्येक तीन हजार का) महाराजा बनारस विद्यामन्दिर न्यास द्वारा, त्रावणकोर के भू० पू० शासक द्वारा स्थापित दान कोश में से निम्नलिखित को दिये गये—उस्ताद असद अली खाँ (बीन), श्रीमती सुमति मुटाटकर (गायन), उस्ताद फ़हीमुद्दीन डागर (गायन)।

२. स्वामी पागलदास को केन्द्रीय संगीत नाटक अकादमी का १९८८ का पुरस्कार पखावज के लिए दिया गया।

३. ध्रुपद कला केन्द्र, इन्दौर द्वारा बम्बई के श्री रामदास शर्मा को नाना पान्से पुरस्कार (१९८८) दिया गया।

विदेशों में ध्रुपद-सम्बन्धी अन्य गतिविधियाँ

(यूप बोर द्वारा प्रेषित विवरण का संक्षेप)

रोटरडम (हॉलैण्ड) में यूप बोर द्वारा वहाँ की कंज़र्वेटरी में भारतीय संगीत का विभाग स्थापित किया है, जो कि पूरे पश्चिम में अपने ढंग का प्रथम है। पाँच या छह वर्ष के पाठ्यक्रम में भारतीय संगीत का इतिहास और शास्त्र (लक्षण), पाश्चात्य संगीत का लक्षण (थियरी), हिन्दी इत्यादि विषय भी सम्मिलित हैं। नियमित अतिथि प्राध्यापकों में उस्ताद अली अकबर खाँ, पं० रामनारायण, उस्ताद लतीफ़ अहमद खाँ, पं० विनयचन्द्र मौद्गल्य और श्री अरविन्द पारिख आदि हैं। उस्ताद ज़िया मोहिउद्दीन डागर ध्रुपद अनुभाग के अध्यक्ष हैं और प्रतिवर्ष एक महीने के लिए वहाँ जाकर विद्यार्थियों की प्रगति का परीक्षण और शिक्षकों का मार्ग-दर्शन करते रहेंगे।

फ्रांस में ध्रुपद गायन (ईवान ट्रंज़लर) रुद्रवीणा, सितार, सुरबहार (फिलिपे ब्रूयिएर) और पखावज (जॉन बॉसवेल) ने व्यक्तिगत शिक्षा-वर्ग और ग्रीष्मकालीन कार्यशालाएं चलाई गई हैं।

भारतीय ध्रुपद गायकों, वीणा वादकों के विदेशों में विपुल कार्यक्रमों के अतिरिक्त भारत में प्रशिक्षित विदेशी संगीतकारों के भी बहुसंख्यक कार्यक्रम हुए हैं।

BIBLIOGRAPHY ON *DHRUPAD* (IV)

FRANCOISE DELVOYE, 'Nalini'

Abbreviations :

D. A. 86 : *Dhrupad Aunual* 1986, Vol. I, Varanasi, 1986.

D. A. 87 : *Dhrupad Annual* 1987, Vol. II, Varanasi, 1987.

D. A. 88 : *Dhrupad Aunual* 1988 Vol. III, Varanasi, 1988.

J. N. C. P. A. : *Quarterly Journal of the National Centre for the Performing Arts*, Bombay.

J. S. N. A. : *Journal of the Sangit Natak Akademi*, New-Delhi.

Introduction

The fourth issue of the non-critical *Bibliography on Dhrupad* presents some more titles of interest for the study of Dhrupad; they include works in English, French, Dutch and Hindī published in 1987-1988 and references not yet mentioned in previous issues. The names of authors are alphabetically classified according to the system adopted in the first volume (Cf. *D. A.* 86 : pp. 95-115) and maintained in later issues (Cf. *D. A.* 87 : pp. 119-121 and *D. A.* 88 : pp. 98-102).

I. BOOKS AND ARTICLES WITH REFERENCE TO *DHRUPAD* :

A. English, French, Dutch :

Chambard, Jean-Luc, Compiler—*Hindouisme et Anthropologie* (A Selective Bibliography of French, English and Hindī Works), Distr. Librairie de l 'Inde, Paris, 1988. [Indian Music : pp. 179-183; Vocal, Khyāl and Dhrupad : pp. 182-183]. In French.

Ghosh, Nikhil—*Fundamentals of Rāga and Tāla with a New System of Notation* (1968), Author, Bombay, 2nd ed., 1978, repr., 1982. [pp. 17-21]

'India' in *The New Grove Dictionary of Music and Musicians*, Ed. Stanley Sadie, Vol. 6, Macmillan, London, 1980 : pp. 60-166. [pp. 110, 116-117, 139-141, by H.S. Powers]

Lath, Mukund – 'What is *Khyāl* ?—A Critique of Wade's *Khyāl* : Creativity within North India's Classical Music Tradition', in *J. N. C. P. A.* XVII, 1, March 1988 pp. 1-11. (Cf. *D. A.* 88, p. 99). [*passim*]

Meer, Wim van der & Joep Bor—*De Roep van de Kokila*, Historische en hedengaadse aspecten van de Indias emuziek, Martinus Nijhoff/'s, Gravenhage, 1982. [pp. 33, 70-73, 78, 98-99, 101-106, 108-109, 133] In Dutch.

Mishra, Susheela—*Music Makers of the Bhatkhande College of Hindustani Music*, Sangeet Research Academy, Calcutta, 1985. [pp. 12, 19, 31-33, 37, 44, 48-49, 73-74, 79-81 and *passim*]

Moutal, Patrick—*Hindusthānī Rāga Saṅgīta*, Une étude de quelques mécanismes de base, C. E. M. O., Paris, 1987 [pp. 47-55, 79, 125, 135, Index 153-168*passim*] In French.

Sanyal, Ritwik, *Philosophy of Music*, Somaiya Publications, Bombay-New Delhi, 1987. [XII, 4-8, 208-212 and *passim*]

B. Hindi :

बन्द्योपाध्याय, श्रीपद—संगीत भाष्य, बी० आर० पब्लिशिंग कारपोरेशन, दिल्ली, 1985. [पृ० 189-190, यत्र-तत्र]

II. BOOKS AND ARTICLES ON *DHRUPAD*

A. English, French

Chakravarti, Suresh C.—'Gopeshwar Banerjee", in *J. S. N. A.*, 13, July-Sep. 1969 : pp 64-76.

Delvoye, Francoise 'Nalini'—'Bibliography on *Dhrupad* (III)', in *D. A.* 88 : pp. 98-102.

—'Problems and Prospects of Critical Studies of Lyrical Texts', in *Saṁgīt meṁ anusandhān kī samasyāeṁ aur kṣetra—Problems and Areas of Research in Music*, ed. Subhadra Chaudhary, Krishna Brothers, Ajmer, 1988 : pp. 149-180; Discussion (Hindi and English) pp. 180-194.

Dhrupad Annual 1988, Vol. III, Ed. Prem Lata Sharma, published by the All India Kashi Raj Trust, on behalf of the Maharaj Benares Vidya Mandir Trust, Varanasi, 1988;—ध्रुपद वार्षिकी 1988, तृतीयाङ्क सम्पादिका प्रेमलता शर्मा, वाराणसी, महाशिवरात्रि वि० सं० 3044.

Montaut, Annie—Review (in French) of Alain Danielou's *Dhrupad* (Cf. *D. A.* 88, p. 101), in *Nouvelles de l'Inde*, N⁰ 258, Indian Embassy, Paris, Jan. 1987 : pp. 35-36.

Sanyal Ritwak—'Dhrupad News', *D. A.* 88 : pp. 104-107; 'ध्रुपद समाचार' : पृ० 108-109

Singh, Payal—'Amazing Grace', in *The Illustrated Weekly of India*, Nov. 13, 1988 : pp. 48-53 (on the Dagar Brothers).

Widdess, Richard –'The Co-existence of Dhrupad Khyāl in *D. A.* 88, p. 103; 'ध्रुपद और ख्याल का सह-अस्तित्व, पृ० 130.

B. Hindi :

उपाध्याय, आदिनाथ—'ध्रुपद के लक्षण से सम्बद्ध कुछ वचन : एक समीक्षात्मक विवेचन', in *D. A.* 88 : pp.72-80 : English Summary by the Editor : pp.81-82 : 'Some Sayings on the Definition of Dhrupad : A Critical Evaluation' by Sri Adinath Upadhyaya.

जायसवाल, राधेश्याम 'म' आरिफुन्नगमात का ध्रुपद के स्रोत के रूप में विश्लेषण : in *D. A.* 88 : pp. 52-70; English Summary by the Editor : p. 71 : 'An analysis of M'rifunnaghmat as a Source of Dhrupad Compositions', by Dr. Radheshyam Jaiswal.

'चर्चा स्तम्भ', in *D. A.* 88 : pp. 110-115; Discussion Forum, p. 116. रटाटे, विनायक रामचन्द्र—विरागी ध्रुपदाचार्य पं० वेणीमाधव लाण्डे उर्फ भैयाजी', in *D. A.* 88 : pp.10-12; English Summary by the Editor : pp. 13-14 : 'Disinterested Master of Dhrupad : Veni Madhav Lande Alias Bhaiyaji', by Vinayak Ramchandra Ratate.

राय, आनन्द कृष्ण—'स्वर सम्राट् तानसेन की शबीहें' in *D. A.* 88 : pp. 3-6; English Summary by the Editor : pp. 7-9 : 'The Portraits of Tansen, the Monarch of Music', by Prof. Rai Anand Krishna.

शर्मा, प्रेमलता—'ध्रुपद के पदों में संगीत की परिभाषिक शब्दावली', in *D. A.* 88 : pp. 15-47; English Summary by the Editor : pp. 48-51 : 'Musical terms in Dhrupad Texts', by Dr. Prem Lata Sharma.

—'ध्रुपद के तालों में चारताल या चौताल का इतिहास' in *D. A.* 88 : pp. 83-96; English Summary by the Editor, p. 97 : 'The History of Chāratāl or Chautāl in the Tālas of Dhrupad', by Dr. Prem Lata Sharma.

III. BIOGRAPHIES :

B. Hindi

अर्शी, मौलाना इम्तियाज़ अली खाँ—'हिन्दुस्तान के चन्द मशहूर मोसीक़ीकार', रजत (त्रैमासिक), वर्ष 2, अंक 1, जनवरी 1978 : पृ० 19-21 (उर्दू आजकल 'मूसिकी नम्बर', अगस्त 1956, का देवनागरी पुनःसंस्करण; उर्दू-हिन्दी परिभाषिक शब्दावली सहित). [यत्र-तत्र]

DISCOGRAPHY : COMPACT DISCS AND CASSETTES

RITWIK SANYAL AND PETER MÜLLER

Vocal Music

1. The budding Dhrupad Society of USA brought out as a first activity the ever commercial cassettes, in collaboration with the Music of the World, by the Dagar Brothers. (T-114, Music of the World, Brooklyn, N. Y. : Rag Kambhoji, Pakhawaj—Mohan Shyam Sharma).

2. A compact disc has been released by the Dagar Brothers in Tokyo (CD Ethnic Sound series 23, Rag Multani).

3. In Switzerland, a compact disc by the Dagar Brothers was released by the Jecklin Company.

4. Masters of Rāga

   The King of Dhrupad/Ram Chatur Mallik in Concert
   Ram Chatur Mallik/Abhay Narayan Mallik-Vocal
   Purushottam Das-Pakhawaj
   Vinod Mishra-Sarangi
   Natthilal Sharma-Harmonium
   Ramkumar Mallik/Rameshchandra Chaturvedi-Tanpuras

   Rāga Vinod :

Slow and Medium Alap	28'38
Fast Alap	5'58
Dhrupad "Piyā ghara nahīṁ āli rī"	6'34
Raga Sindura :	
Dhamar "Lāḍili tu māna na kījau"	12'01

   Raga Paraj :

Dhamār "Erī ḍapha bīna mṛdanga bājata"	
Sulphakta "Daraśana kauṁ naina mere"	7'22

   Recorded 27.3.1982 at the Dhrupad Samaroh at Jai Singh Ghera in Vrindaban/India by Gottfried Düren Produced by Peter Pannke/ Cover notes by Peter Pannke Wergo Spectrum SM 1076-10

Instrumental Music

1. In France, a compact disc of rudravīṇā by Ud. Zia Mohiuddin Ḍagar was released by the Auvidis Company.

2. Masters of Tāla

Raja Chatrapati Singh/Pakhawaj Solo
Raja Chatrapati Singh-Pakhawaj; on (1) and (3) accompanied by Ratanlal-Ghanti; Sundarlal-Harmonium; Allyn Miner-Surbahar; on (2) and (4) accompanied by Surya Pratap Singh-Ghanti; Gauri Shankar-Harmonium

(1) Ganesh Stuti/Lakshmital	22'15
(2) Krishnatal	7'18
(3) Shiva Stuti/Brahmatal	21'52
(4) Ṭhah Chautal	6'54

(1) and (3) recorded 23.3.1982 at Jai Singh Ghera in Vrindaban/India; (2) and (4) recorded 27 and 28 May, 1987 at Loft/Munich, all by Gottfried Düren. Produced by Peter Pannke/Cover notes by Peter Pannke Wergo Spectrum SM 1075-10

OUR CONTRIBUTORS

1. Bassa Khalid, School of Oriental and African Studies, University of London, Thomhaugh Street, Russell Square, London WCIH OXG (U. K.).

2. Bor Joep, an accomplished performer of Sārangī; a serious scholar in Indian music, author of monograph on Sārangī entitled "The Voice of the Sārangī" Founder of Department of Indian Music in the Rotterdam Conservatoire, Nederlands, C/o ISTAR Nederland Post Box 10088, Amsterdam (The Nederlands).

3. Costanzo Marie Maurisia, Student of Indology, interested in dhrupad.
   C/o Chaitanya Kala Vijnan Kendra, A-6, Nizamuddin East, New Delhi—110013.

4. Delvoy Francoise, 'Nalini' is a French Indologist from the Sorbonne University, Paris. After completing a critical edition and French translation of the Bhamvar-git of Nand-das (Ph. D., 1976), she started a research work on dhrupad compositions, from a literary point of view. She is presently collecting and editing the dhrupad compositions attributed to Tansen (from the oral and written tradition).
   Address : Dr. Francoise Delvoye 'Nalini' 4 rue Alfred de Musset, 91220 Bretigny/Orge France. Telegraphic address—Mallison 64 Vieille Temple A 75003 Paris Phone 48.87.76.36.

5. Coaston, Anne-Marie 'Anjali', dancer in Bharata Natyam and Kuchipudi styles; learnt pakhāvaj under Guru Purushottam Das, Author of book entitled Siva in Dance, Myth and Iconography, published by Oxford University Press. Wolfson College Oxford University, 36 Kingston Road, Oxford. Ox 26 RH. (U. K.), also 174-11 Dufferin Road, Ottawa KIM 2 A 6 Canada.

6. Mitra, Falguni, accomplished performer of dhrupad trained under his father Sri Shib Mitra of Betiah gharānā; started broadcasting from All India Radio, Calcutta at the age of eleven, participated in numerous music conferences, holds a post graduate degree in Philosophy and is working as a senior executive in a reputed foreign concern.
   No. 8, Second Link Street, Karpagam Garden, Madras-600020. Telephone 417309.

7. Muller, Peter

Usingerstr. 2, 6394 Gravenwiebach 3, West Germany.

8. Sanyal Ritwik M. A. (Philosophy, Bombay University), M. Mus. (Vocal Music B.H.U.), Ph.D. (B.H.U.), Lecturer in Vocal Music, Faculty of Performing Arts, B.H.U., Varanasi-221005. Has had intensive training in Dhrupad in the Dagar tradition from Ud. Zia Mohiuddin Dagar. Has participated in almost all Dhrupad festivals organised at various places in India during the last fifteen years. Has also given performances abroad and conducted workshops on Dhrupad in Austria and U. K. Author of 'Philosophy of music' and 'Hindu Music'.

Address : M 5/6 Tulsi Manas Mandir Colony, Varanasi-221005.

9. Sarmadee, Shahab, Profound scholar of Persian, Arabic, combining a knowledge of Sanskrit and Hindi. Specialised in Persian texts on Indian music. Edited and translated numerous Presian texts that await publication.

944, Dodhpur, Civil Lines, Aligarh (U. P.).

10. Widdess Richard M. A., Ph. D., Lecturer in Indian Music at the School of Oriental and African Studies, University of London. Has conducted serious research on the treatment af ragas in Sangīta Ratnākara, the Kudimiyamalai inscription, is deeply interested in Dhrupad. Author of several books and research papers.

Address : 69, Gwydir Street, Cambridge CBI 2 I, G, UK.

हमारे लेखक

१. प्रसाद दिनेश, कुशल पखावज वादक, उत्तर प्रदेश संगीत नाटक अकादमी की प्रतियोगिता में १९७६ में पखावज में प्रथम पुरस्कार, आकाशवाणी, वाराणसी के कलाकार। अनेक संगीत सम्मेलनों में सफल एकल वादन और संगत। द्वारा/संगीत नाट्य संकाय, काशी हिन्दू विश्वविद्यालय, वाराणसी २२१-००५।

२. मिश्र, श्रीकान्त, युवा पखावज-वादकों में ख्याति-प्राप्त; देश और विदेश में अनेक संगीत सम्मेलनों में श्रेष्ठ ध्रुपद गायकों/वीण-वादकों के साथ संगति। एकल वादन भी। ध्रुपद केन्द्र, भोपाल में कुछ बर्ष सेवारत रहे। संप्रति संगीत नाट्य संकाय, काशी हिन्दू विश्वविद्यालय, वाराणसी-५ में सेवारत।

Errata

Page	Line from above	Line from below	Incorrect	Correct
Contents(ii)		9	Peter Mullar	Joep Bor
,,	9		————	Add Ritwik Sanyal
Obituary		4	दे दै।	दे दें।
59		5	तिलकायत और	Drop these two words
110	2		Bassa	Basra
110		14	Coaston	Gaston
111		1	————	Add "also as for no. 1."

BOARD OF THE TRUSTEES

OF

THE MAHARAJA BENARES VIDYA MANDIR TRUST

DHRUPAD MELA SAMITI

of

MAHARAJA BENARES VIDYA MANDIR TRUST

PUBLICATION OF THE ALL INDIA KASHIRAJA TRUST

Critical Editions and Translations

1.	*Vāmana **Purāṇa***—Crit. Ed.	Rs. 250
2.	*Vāmana Purāṇa*—Text with English Translation	Rs. 200
3,	*Vāmana Purāṇa*—Text with Hindi Translation	Rs. 100
4.	*Kūrma **Purāṇa***—Crit Ed.	Rs. 250
5.	*Kūrma Purāṇa*—Text with English Translation	Rs. 200
6.	*Kūrma* *Purāṇa*—Text with Hindi Translation	Rs. 100
7.	*Varāha* Purāṇa—Crit. Ed. Ordinary edition— Rs. 265/-; Deluxe edition—	Rs. 1000
8.	*Varāha Purāṇa*—Text with English Translation Ordinary edition—Rs. 220/-; Deluxe edition—	Rs. 700
9.	Varāha Purāṇa (Text only)	Rs. 100
10.	*Varāha Purāṇa*—Hindi Translation	Rs. 240
11.	*Devīmāhātmya*	Rs. 10
12.	*Svargakhaṇḍa of the Padma Purāṇa*	Rs. 40
13.	*Rāmacharit Mānasa*	Rs. 15
14.	*Mānasakhaṇḍa of the Skandapurāṇa*	Under Print

Studies

15.	Matsya Purāṇa—A Study By V. S. Agrawala	Rs. 40
16.	Garuḍa Purāṇa—A Study By N. Gangadharan	Rs. 40
17.	Nārada Purāṇa—A Study By K. Damodaran Nambiar	Rs. 75
18.	Nīti-Section of Purāṇārthasaṁgraha By V. Raghavan	Rs. 2
19.	Vyāsa-Praśasti By V. Raghvan	Rs. 1
20.	Greater Rāmāyaṇa By V. Raghavan	Rs. 30
21.	Viṣṇupurāṇa Viṣayānukramaṇi By Madhvacharya Adya	Rs. 5
23.	Bṛihaspati-Saṁhitā of the Garuḍa Purāṇa By L. Sternbach	Rs. 10
23.	Mānavadharmaśāstra [I-III] and Bhaviṣyā Purāṇa	Rs. 20
24.	Dr. Hazra Commemoration Volume, Part I	Rs. 150
25.	Index of Names in the Linga Purāṇa by N. Gangadharan	Rs. 100

Journal

26.	Purāṇa—Half Yearly Research Journal Annual Subscription—Inland	Rs. 53, £ Foreign 5
27.	DHRUPAD Annual Subscription	Rs. 50

The books can be had of the General Secretary, All-India Kashiraj Trust, Fort, Ramanagar, Varanasi and aslo from all leading Indological Book-Sellers.